

SQUARE DANCING

JANUARY, 1977

60¢ PER COPY

CALLERLAB Convention
Kansas City, Missouri
Apr. 4-6

26th National Convention
Atlantic City, New Jersey
June 23-25

LEGACY
Memphis, Tennessee
May 5-8

SQUARE DANCE WEEK
Sept. 18-25

SIO Winter Asilomar
Pacific Grove, California
Jan. 28 and July 24

Australia Convention
Kensington, NSW,
Australia
June 10-13

New Zealand Convention
Timaru, New Zealand
June 3-5

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Honolulu, Hawaii
Feb. 4-6

New England Convention
Danvers, Massachusetts
Apr. 22-23

WASCA Spring Festival
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Mar. 11-13



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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We enjoyed your post-Convention report and pictures of the 25th National in your September issue. Also enjoyed your "Convention Aftermath" editorial. We think your suggestion that registration be limited to dancers than can "intelligently be housed and to how many can dance with comfort" is most excellent. We hope that you will continue to stress this thought in future issues.

Steve and Dorothy Musial
Philadelphia, Pennsylvania

Dear Editor:

Is there any chance a retired caller, an active caller, or a former or present square dancer who would be likely to have the following two books: American Dances of the West and Southwest and Advanced Square Dance figures

of the West and Southwest? Both books are by Lee Owens and published by Pacific Books of Palo Alto, California. They advise me that they
(Please turn to page 55)



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SQUARE DANCING

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GENERAL STAFF

Editor and Advertising	Bob Osgood
Administrative Assistant	Ken Kernen
Editorial Assistant	June Berlin
Editorial Assistant	Sharon Kernen
Dancers Walkthru	Becky Osgood
Processing	Joy Cramlet
Circulation	Mary Mayor
Art Consultant	Frank Grunden
Photographic Consultant	Joe Fadler
Art Advisors	Chas. Dillinger Assoc.

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RED HOT



ROSE PARADE DANCERS ANNOUNCED: Depending upon when you receive your copy of **SQUARE DANCING** magazine, the dancers on the Square Dance Float in Pasadena, California, on New Year's Day are (or will be) Dale and Carol Keirns, Columbus, Ohio; Bill and Barbara Sabin, Bryan's Road, Maryland; Steven Chavin and Sue Pawlan, Champaign, Illinois; and Howie and Dale Corman, Torrance, California. The names of these people were drawn from a list of those who donated to the float. They all paid their own expenses to get to California for the big event.

MOVIE NOTES: A number of commercials recently have popped up on the tube featuring square dancing. No clues at the minute as to who the dancers or callers were. Word has it that several recently completed pictures and one or two in production also are featuring square dance segments. "Bound for Glory," the life story of the late Woody Guthrie and starring caller Bruce Johnson with David Carridine in the title role is doing the local theaters at the present time. Word has it that Johnson may be considered for the Rhett Butler role if and when the studios decide to remake "Gone With the Wind."

ANY WORD ON A WHITE HOUSE SQUARE DANCE? So far we've had no official notice of any Inaugural Dance featuring square dancing but would appreciate leads of any presidential hoedowns that might be coming up Incidentally, as just another indication of continued Carter family interest here is Amy Carter, the new President's daughter, at a recent festival in Columbus, Georgia. With her is veteran caller, Cal Golden.



MOVING? Why chance missing a single issue of **SQUARE DANCING**? Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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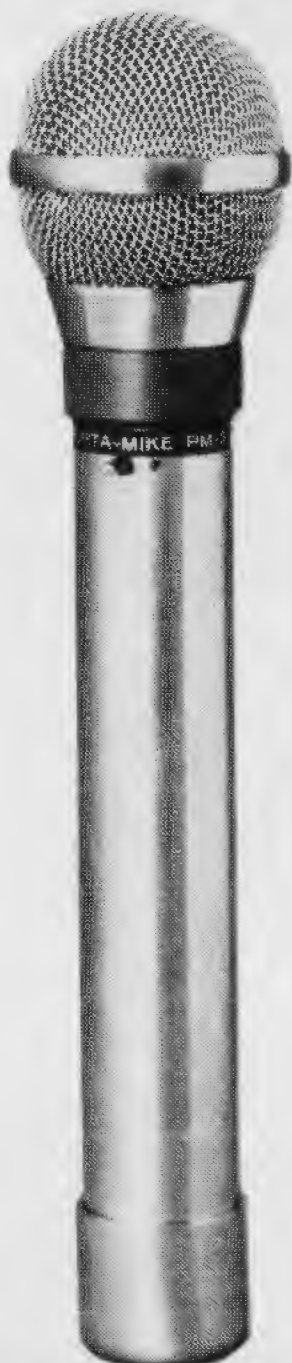


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AS I SEE IT

bob osgood

January, 1977

IT'S TIME TO CHANGE calendars once again and as we go through that annual ritual we look back on what must have been just about our busiest year—bar none. (We say that every year.) For the last several weeks it's been a case of saying "No" to all the tempting invitations. But why kid ourselves? Here's a bright, new 1977 and already the new calendar is freckled with commitments that don't look anything like a stay-at-home's projection.

There are two sessions of the Asilomar Vacation Institution the end of this month (we couldn't miss the beginning of our 28th year); in April it's the CALLERLAB Convention; in May, LEGACY; and in June it will be the National. In July it's Summer Asilomar and that's just a part of what will fill out the year.

Once truly into square dancing, one finds that being *involved* is the name of the game. If it isn't club dance night it's helping out with the new dancer class, or time to attend a workshop, a club meeting, or some special event that is square dance oriented.

This square dance work is a busy one and to all of you out there—all of us in here wish you a Very Happy New Year.

We Get Letters

TWO "HOT POTATOES" have activated our mail in the last couples of months. One is on the subject of All Position Dancing versus Standard Setups Only. The other is on the concept of the National Convention. It's great when you share your thoughts with us and it's unfortunate that we can't run all of your letters. This month we're including some of the APD material in a special VOX SALTATORIS (page 26). Before too long we'll print a resumé

of your comments on the National Convention.

☆☆☆

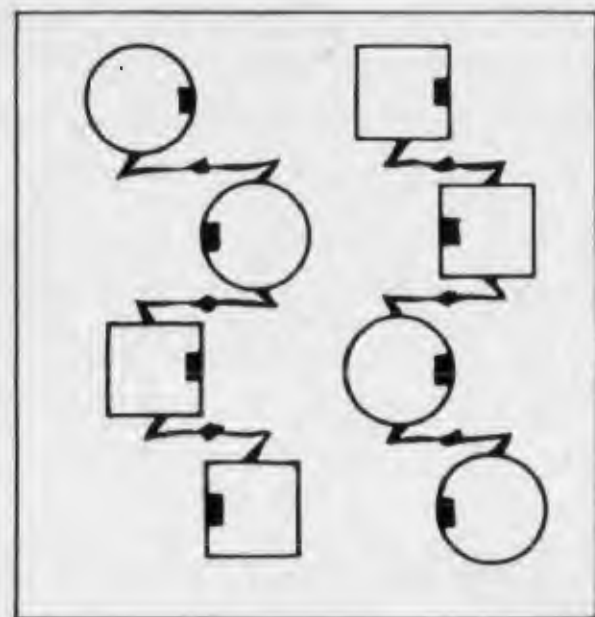
Bob McConaughy of Middletown, Ohio, writes: "Why not include an index of the past year's issues in the December or January issue of SQUARE DANCING magazine? It would make a great magazine even better." To Bob and the others of you who have asked for this—you'll find the 1976 Index starting on page 39.

A number of you have let us know that you've enjoyed our new dancer articles which we call DISCOVERY (page 16). Especially satisfying is that among those who are reading the series are old-timers, veterans in square dancing who have been around for a number of years. While the series is being written specifically with the newcomer in mind, we're pleased if others of you do, indeed, read it. We especially appreciate your ideas that will help to make this yearly series better.

☆☆☆

Jack W. Daily, Onalaska, Wisconsin, writes in to point up a goof in the October Style Lab, Transfer the Column (picture 4). Says Jack: "Your explanation of how to do Transfer the Column causes dancers problems, even as it did those in your own picture. Since the lead

Before the gremlins took over, here's the way the dancers in photo four (October issue) should have appeared. The two ocean waves would be parallel though not identical.



dancers of those promenading outside must become the ends of an ocean wave, they must go to the end of the column before turning in, instead of stopping in the center as you instruct. The dancers on the left side (picture 4) did it properly so they are in a right hand wave. The dancers on the right followed your instructions, and that resulted in a left hand wave."

Our thanks to Jack—and our apologies. Even as the October issue came out it became apparent that this particular movement seemed to be phasing down in popularity. It's at times like this that we long for a crystal ball to forecast the movements that will stay around long enough for us to spotlight them.

Perhaps this is a good time to explain how the picture series in the magazine is conceived. Even though we find that diagrams such as the ones we use in *Take a Good Look* (page 20) do a good job in conveying the idea of a movement, somehow the diagrams don't do the job as well as real people photos. Granted, occasionally it's a little difficult to distinguish between the dancers in the black and white photography and one day we hope to use color for all of these as we did in the recent November issue. But that's still a ways in the future.

Our photo series are frequently a year in the planning stages and we try to spotlight material we think will be around for a while. We particularly aim for dances that have confusion spots where we can be of help.

As we get ideas for future *Style Labs* we file them away until we've assembled a sizeable collection. Then, in late spring or early summer we get together with Bruce Johnson in Santa Barbara and plan a shooting session. The Johnsons line up eight couples from among their dancers and establish a shooting time. We work out the script, take care of all details and clear the date with our photographer.

Our requirements for a shooting location call for a large, clean, clear area that has a balcony approximately 30 feet high from which we can shoot down to the dancers at a fairly tight angle. For years we used a recreation building located near our office which, unfortunately, did not include a balcony. Instead we would arrange for a builders' supply company to come out and set up scaffolding on the stage of the auditorium and improvise a shooting platform early on the day of the shooting. The photo-

grapher would also come in well ahead of time to set up lights and get prepared.

Today things are much more simplified and we shoot out of doors in an all-day session on the Santa Barbara campus of the University of California.

In one day we take approximately 300 photographs—enough, we hope, to take care of our needs for 12 issues of the magazine. Of course, this presents problems. For example, who knows in the spring of one year what will be danced 12 or 13 months later? For that reason, as in the case of *Transfer the Column*, we try to select material that emphasizes techniques or principles that will remain in effect with our movements, even after our one specific movement has faded from the scene. In *Transfer the Column* the emphasis was on the principle of dancing in columns.

In our shooting session, which usually takes place early on a Saturday morning, we start by



"Time out" at a recent *Style Lab* shooting session with the dancers in Santa Barbara.

dry-running the dancers through each pattern to be sure they're familiar with it. On more than one occasion we've come across something we wanted to shoot that was new to the area or that the dancers were not familiar with. In most instances we will set the dancers for each shot, trying as nearly as possible to convey the feeling of action. In some movements, to better capture the action, the dancers will do the entire sequence several times "by the numbers" and the photographer will shoot at different numbered stages until he has what he wants. As each picture is made, at least two of us check

(Please turn to page 70)

The Quarterly Movements

Report by CALLERLAB



In an effort to cut down on the number of new experimental movements being released to the dancing public, CALLERLAB—The International Association of Square Dance Callers, has assigned a committee to screen the movements beyond the 75 Basics and the current PLUS-10, and recommend for Mainstream* use no more than two movements in any given quarter.

ONLY ONE EXPERIMENTAL BASIC has been selected by the CALLERLAB Mainstream Experimental Basics Committee for the months of January, February and March. The movement selected is Extend (the tag).

Extend (the tag) by Jimmy Davis. The present usage of Extend the Tag is best described as the ability to move from one ocean wave formation to another wave formation. All dancers in the ocean wave will step through and form an ocean wave with the couples they are facing. If the extension leaves dancers facing out, they remain facing out. The action is most common from a wave between two couples as in the formation set up by having the heads pass the ocean. It is also used after a fractional tag the line figure to extend into a different formation. Get acquainted examples:

Heads pass the ocean
Extend (to a wave)
Girls trade, recycle
Pass to the center
Pass thru, left allemande

Heads pass thru
Around one to a line
Pass thru, wheel and deal
Girls swing thru
Extend (to a wave) scoot back
Boys run, pass thru, bend the line

Right and left thru
Flutter wheel, cross trail
Left allemande

Heads square thru four
Swing thru, boys run
Half tag the line
Balance, swing thru
Extend the tag, centers swing thru
Turn thru, centers in
Cast off three quarters
Left allemande

Following the invention of the fractional tags ($\frac{1}{4}$, $\frac{1}{2}$, and $\frac{3}{4}$), Jim Davis came along with the term "Extend" (the tag), which meant originally that if dancers had just done a quarter tag they would move ahead into a half tag formation, etc. The term "Extend" then became separated from the tag portion of the call and was used from double pass thru formations as well as wave formations. If dancers are in a double pass thru formation, Extend means that the centers step into a wave to create a quarter tag formation. From this setup, Extend means that all step ahead into parallel waves. To Extend from parallel waves, all step ahead until those facing in can form a wave between two couples facing out. Check our Take a Good Look feature on page 20 for diagrams of the movement and page 51 for more drills. —Editor

*Mainstream dancing is defined as that plateau whose dancers average one dance per week (or more) and who know Basics 1-75 + 10. It should be acknowledged that there are less involved plateaus (those covering just a portion of Basics 1-75) as well as those who dance many times each week using more experimental figures.

What are they Dancing ... at the start of 1977?

PERHAPS YOU WONDER from time to time if what you are doing in your own square dance club parallels what other dancers are doing in other parts of the square dance world. A regular January feature is this bird's eye peek into a number of square dance clubs located in a variety of different areas. You can compare a little better perhaps when you note how many squares were involved—how long the club has been dancing, etc. See how what you are doing compares with these.



Manchester, N. Y.—Magic Squares—9 years old—6 Squares—Caller Bob Ellis

Warm-Up Patter	Tips of My Fingers	Faster Horses
Blue Eyes Crying in the Rain	Touchdown/Roll/Review	Frenchy Brown
Scout Back/Circulate/Ferris	Ah So/Atsa Nice	Columns/Ah So/Trade & Roll
Wheel and Spread	Don't Stop In My World	Ain't It Good To Be In Love
I Write the Songs	Spin Chain the Gears/Atsa Nice	Lover's Song
Ohio Two-Step	Something About You Baby	Wheel & Spread /Peel Off/
Touch/Track II/Recycle	Dancing Shadows	Tag the Line
Good Hearted Woman	Curlique/Split Circulate	Gone At Last

Cherokee Village, Ark.—Cherokee Squares—7 years old—12 Squares—Caller Gene Trimmer

Pass the Ocean/Spin the Top	Allemande Thar/Red Hot/	Flutter Wheel/Reverse/Sweep
Let Your Love Flow	Ice Cold	1/4
Dancing Shadows	Tips of My Fingers	Help Me Make It
Fold/Cross Fold/Peel Off/	Ferris Wheel/Recycle/Spread	Snowbird
Peel the Top	Last Farewell	Grand Parade/Square Thrus/
Hitch Hike	All American Girl	Runs/Trades/Circulates
Struttin' Around	Turn and Left Thru/	Split the Difference/Scoot
Tag the Line/Half Tag and	Coordinate	Back
Anything	Why Ask for the Moon	Here I Am In Dallas
Something About You Baby	Tic Toc	Sing Along

Mulino, Oregon—Swing Who's—13 years old—8 Squares—Caller Joyce Buzzard

Ferris Wheel/Pass the Ocean/	Roll Out the Barrel	Happiness of Having You
Swing Thrus/Allemande	Siesta in Seville	Fraulein
Thars	Apron Strings	Easy Strollin'
Everybody's Somebody's Fool	Do Paso/Dixie Style Tag the	Red Hot/Scoot Back/Eight
Sneaky Snake	Line/Half Tag Trade & Roll	Chain Thrus
Bicycle Morning	Sunny	I Write the Songs
Grand Squares/Coordinate/	Frenchy Brown	Top of the World
Star Figures	Tic Toc	Yakity Yak
Help Me Make it Through the	Chains/Track II/Cloverleafs	Grand Sashays/Chase Right/
Night	Old Fashioned Love Song	Trade By/Promenade
Tips of My Fingers	Pearly Shells	Single File
Country Gal	The Angels Sing	Happy Days Are Here Again
Alamo Styles/Circulates/Trades	Touch 1/4, 1/2, 3/4/Spin	Easy to Love
Runs/Folds	Chain Thrus	Last Waltz

Tuscaloosa, Alabama—Druid Promenaders—20 years old—7 Squares—Caller Mel Estes

Patter Warm-Up/General Basics 1-50	Something About You Baby I Like	Nothing Could Be Finer If I Had It To Do All Over Again
Sing Me a Good Old Country Song	Amos Moses	Bob Cat Ramble
Lovers' Song	Pass the Ocean/Ferris Wheel/ Ping Pong Circulates/ Recycles/Wheel and Deal	Thar Stars/All 8 Spin the Top/ Red Hot/Ice Cold/Daisy Chains
Runs/Trades/Circulates/ Recycles	Slippin' Away	El Paso City
My Heart Can't Stand Another You	Trade By/Turn Thrus/ Coordinates/Wheel and Deal (all positions)	Sermonette
My Wife's House	Recycle (all positions)	Chase Right/Ah So/Wahoo/ Hinges/Diamonds
Curliques/Scoot Back/ Half Tag/ Walk and Dodge/Tags	Ma She's Making Eyes At Me	I'm Coming Home Tonight

Livonia, Michigan—Mavericks—9 years old—Caller Bill Peterson

Opening Hash/Peel Off Variations/Alamo Style	Waltz With Me	Split Circulates/Peel the Tops/ Daisy Chains
Everywhere You Go	Ah So/Triple Scoot	Grand Old Flag
Back In Your Own Backyard	Night Train to Memphis Dancing Shadows	Tips of My Fingers
Coordinate/Dixie Style/ Tea Cup Chain	Swing & Scoot/Half Tag Variations	Review Ah So/Three Scoot/ Arky Dancing/Promenade Variations
Wrong Road Again	California Here I Come Blue Blue Day	First Thing Every Morning

Essex Junction, Vt.—Green Mountain Steppers—6 years old—6 squares—Caller Dan Fulford

Trade By/Cloverleaf/ Reverse Flutter/Recycle/ Grand Parade	Tag Trade & Roll/Veer/Ferris Wheel/Pass the Ocean	Neapolitan Waltz
Sunny	Somebody Stole My Gal	Touchdown/Touch/Half Tag/ Ferris Wheel
My Wife's House	Tips of My Fingers	The Happiness Of Having You Cab Driver
Cross Run/Cross Fold/Dixie Style to an Allemande Thar/ Alamo Style	Pair Peel Bend Hash/Stars	Runs/Trades/Tags/Partner Tag/ Fractional Stars
It Looks Like the Sun's Gonna Shine	Sweet Georgia Brown	Back in Baby's Arms
Tango Mannita	Roses for Elizabeth	Pearly Shells
Half Tag/Anything & Roll/Half	Touch/Fan the Top/Peel the Top/Walk & Dodge/Split Circulate/Box Circulates	I'm Comin' Home Tonight
	Some of These Days	Black Magic

Las Vegas, Nevada—Swinging Stars—20 years old—8 squares—Caller Roger Brodeur

Warm-Up Hash	I Write the Songs	Pass the Ocean/Explode/Fan & Go
Ma She's Making Eyes At Me	Waltz With Me	Mister Piano Man
Tic Toc	Rhumba Maria	I'm Available
Dancing Shadows	Half Tag Trade & Roll/Ferris Wheel/Crossfire/Wipe Out	Gypsy Feet
Curlique/Walk & Dodge/ Partner Trade/Scoot Back	Something About You Baby	Cross Spin the Deucy/ Pop Figures
Rhinestone Cowboy	Bobbin' Along	If I Had To Do It Over Again
Snoopy	Tears & Roses	Easy Strolling
Dance	Crossfire/Touch/Roll And Behind Closed Doors	Sheila's Waltz
Coordinate/Recycle/Chase Right/Reverse Flutter	Five Minutes More	Hot Hash Tip
	Adios	Goodnight

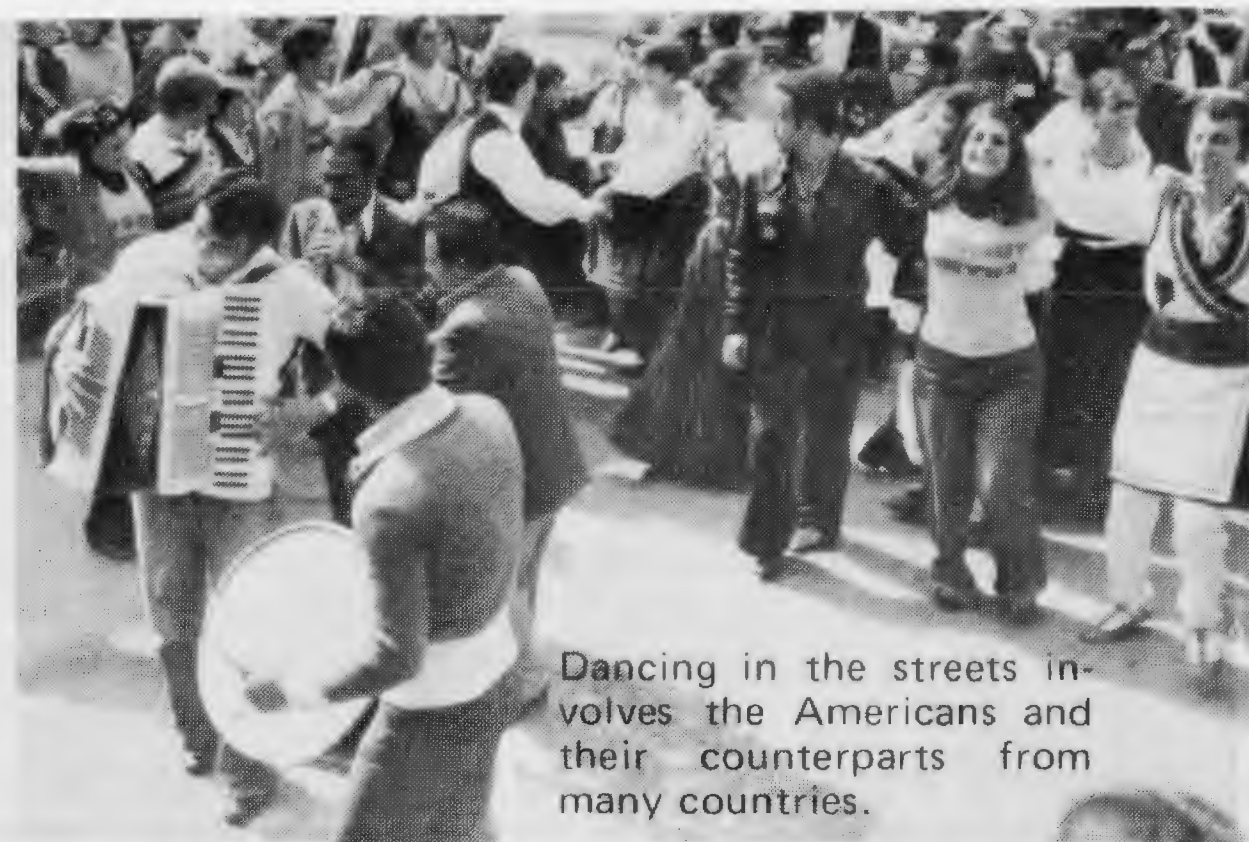
Goodwill Ambassadors

Dance up a storm in FRANCE

For those who have had the experience of performing, square dancing-wise, at some international affair, particularly overseas, the fact hits home that square dancers, on a people-to-people basis, make up America's most effective (and economical) unofficial diplomatic corps.

This has been demonstrated many times. One incident in particular was the appearance of square dancers as part of the American delegation at the 1958 World's Fair in Brussels. For a number of days dancers—largely North American military personnel stationed in Europe—put on demonstrations on the steps of the American Pavilion with visitors from all parts of the world looking on.

A goodwill crusade of this type took place in Dijon, France, September 5th-11th this past year. This French town, in the heart of the French wine country, has each year, for many years, presented its International Fêtes (Festival) de la Vigne (of the vineyard) and invited dance groups from countries around the world and from the various provinces of France. This year, through a former resident of Dijon, now a resident of Long Beach,



Dancing in the streets involves the Americans and their counterparts from many countries.

California, the Bachelors and Belles made application and subsequently were invited to represent the U.S.A. at the festival. Here, in a composite of the participant's recollections, is what happened.

AT FIRST THE DANCERS from the 17 nations and 23 French Provinces who took part were a bit reserved but only briefly, as they all joined in dancing simple dances from many countries. These dances, including our contribution of an impromptu "Virginia Reel" on the cobblestone streets of the ancient city of Dijon, immediately made all of us friends.

Having been selected to appear in this international dance festival, our only financial responsibility was to get to Dijon. Each of the 50 of us (all but three couples were singles) paid his own way. Our project was aided by the special sales of Bicentennial items at a well-located booth at the recent National Convention, which provided us the funds to pay for the transportation of our young and talented caller, Paul Waters, and the miscellaneous expenses that cropped up along the way. We were housed in a high school

The American representatives, lined up with their caller and portable P.A. system in a market basket (partially hidden behind lady in foreground), start off in the parade behind their banner.



dormitory—ladies on one floor, men on the next—and had some of our meals, all of the dancers from all countries together, in the elegant skeller of one of the city's ancient buildings. The festival, which lasts for five days, involved us, along with the other dancers, in three parades, one of which lasted for over two hours.

We, like the members of each contingent, danced the entire parade route on the cobblestone streets. We carried a festival banner identifying us as representatives of the United States. In addition we carried our nation's flag, the flag of the state of California and our own square dance banner. Every few minutes the parade would stop and each dance group, wherever they were, would perform. On several other occasions, each group was scheduled to perform in front of sitting audiences.

Our dancers brought with them three different costumes. The first was our pioneer costume, long dresses made of calico for the ladies. Our second costume was our club outfit and this was our typical, contemporary dance clothes. In addition we also had the red, white and blue Bicentennial costumes we wore at the Anaheim Convention. Our demonstration reflected this same combination of traditional and contemporary dancing. We included a "Virginia Reel" and "Cotton-Eyed Joe."

For the more contemporary dances, we used the round dance "Lucky" and involved patterns such as tea cup chain in our squares. "America the Beautiful" and "Yankee Doodle" brought in our Bicentennial. Our overall theme was "It's a Small World," which we sang as we exited from each exhibition appearance.

One of the requirements for participants in the five-day event was live music and each

country was represented by a group of musicians—except the United States. We explained that we were accustomed to using records and the officials eased up on their requirements where we were concerned. We managed a rather ingenious arrangement carrying an amplifier, batteries and speakers in a small shopping cart pushed along the parade route by some of our costumed dancers. Our caller, connected by umbilical to the portable equipment, called a dance each time we paused along the parade route, tossing a bit of patter which would give us audible instructions as to what would happen next.

We would like to mention here that if we were invited to do this again, or if another group represented America in this way, we would certainly suggest live music.

To say that our time with the French hosts and with our fellow performers from the various countries around the world provided us an unforgettable experience would be putting it mildly. What we may have lacked in the polish that was so evident in some of the semi-professional groups coming from other countries seemed to be more than compensated for by our natural outgoing friendliness. In no time at all it seemed that we were involved with others and though we may not have been able to understand each other's spoken language, we did have dancing in common and it became our international means of communication.

Someone had the bright idea beforehand to make up quantities of our club badge and these, together with small American flag pins, were used as gifts to exchange with the other dancers. Some of us came home with as many as 20 different pins and badges. You could see our
(Please turn to page 72)

Performances by all the dancers were held in this indoor auditorium. Here one of the slavic groups precedes the American dancers who are waiting their turn to perform.



CONTRA CORNER

In Line Dancing It's Often

the Action of the Inactives

That Makes a Big Difference

JUST AS IN THE CASE of contemporary square dancing there is sometimes a tendency on the part of those who are not designated "active" to daydream. A newcomer to square dancing finds out early that there's very little time when he's not involved and the best bet is to be constantly "turned on" and ready for action. This is particularly true in the case of contras.

Not only should the inactives be ready for action when it comes to them, but they should sense impending activity and be ready to step out and meet the action half way. A good example of this comes in a contra basic movement known as Turning Contra Corners.

Perhaps if you've been doing contras for some time, you've noticed that the majority of basics are the same, or nearly the same as they are in square dancing. The ladies chain, promenade and half promenade are identical. The right and left thru is also the same, except that in contras it is sometimes done without using hands and quite frequently from an arky setup where two men are together and two ladies are together.

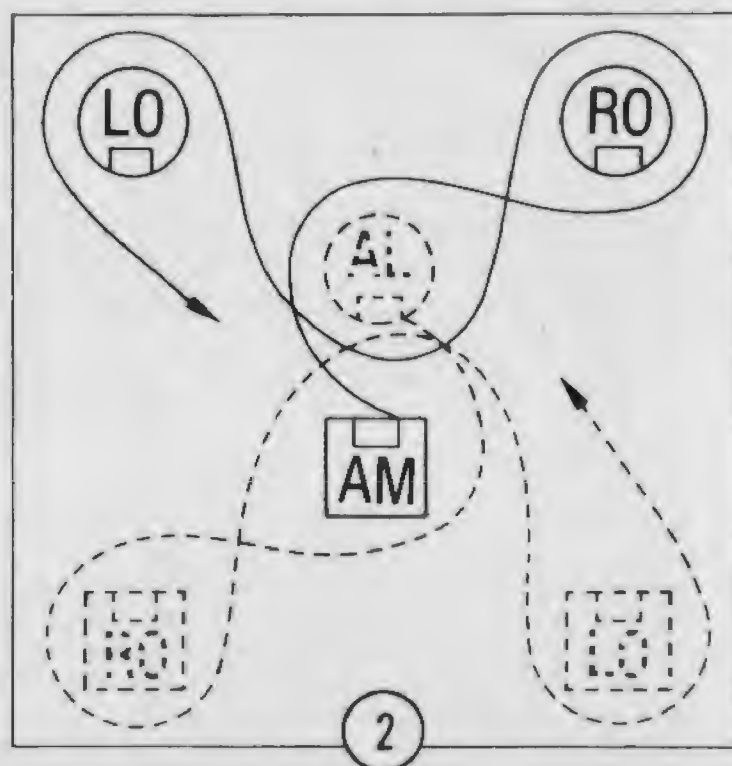
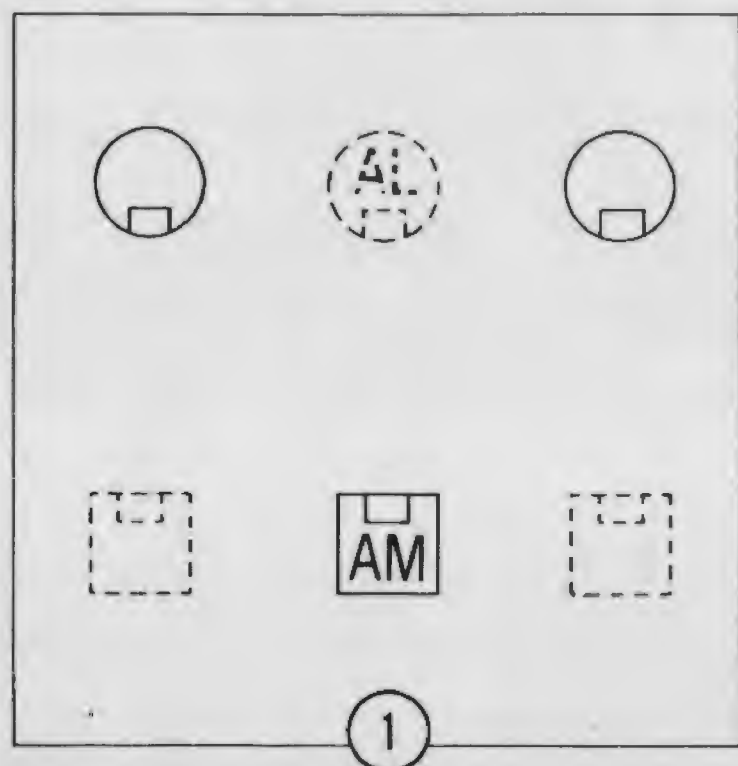
Occasionally you'll run into basics which tradition points out were part of contra dancing before they were adapted as a part of square

dancing. Cast off, which is a relative newcomer to square dancing, has long been a part of the contra vocabulary. The square thru, though not called by that name, has long been included in contra dancing.

The term Turn Contra Corners on the other hand is, up to this time, still exclusively used in contras. Here's how it works. We've talked about triple contras where the long or major contra line is broken into units of three couples who dance a pattern together. Turning Contra Corners most frequently works from this type of a formation. Check the description of the Cayman Island Contra, which is a triple minor where the actives are *not* crossed over.

The dance starts by having the actives (the number 1 couples) swing in the middle, promenade down the center, wheel as a couple, come back four steps and do a cast off with each number 2 couple. This places the active couple between two inactives (Figure 1) as we see it if we were standing behind the men's line looking down. In this set up the dancers are now ready to turn Contra Corners.

For the active man (AM) his right opposite (RO) is diagonally on his right. His left opposite (LO) is to his left. For the active lady (AL) her right opposite is to her



← Head of Hall

Looking down on a triple minor grouping of three couples as though we were standing behind the men's line with the caller over there on our left.

Foot of Hall →

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★ OCT. 30, '76 ★
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RUTH SCHOOL
BURIEN, WA.
 contra experience not req'd

CAYMAN ISLAND CONTRA

By Don Armstrong

Formation: 1, 4, 7 active but not crossed over.

Record: Use a well phrased tune, not over 126 MBPM

Intro — — — —, — — **Actives Swing**

1-8 — — — —, — — **Actives down**

9-16 — — — **Wheel**, — — — **come back**

17-24 — — — **Cast off**, — — — **forward six**

25-32 — — — —, — — **Actives do sa do**

33-40 — — — —, — — **Others do sa do**

41-48 — — — —, — — **Turn contra corners**

49-56 — — — —, — — — —

57-64 — — — —, — — **Actives swing**

satisfying to do, but often creates a pattern that is pleasant to the eyes of the spectator.

CONTRA COMMENTS:

A number of areas are reporting contra classes and clubs. Here's a sampling:

Burien, Washington, 5th Saturday Contra Dances, Glen and Flo Nickerson (206) 854-0574.

Oakland, California, Monday Nights Waves of Tory Contra Dance Club, Phil Maron (415) 893-7541.

Midway City, California, 3rd Fridays, Leif and Anna Lee Hetland (714) 894-3649.

Niagara Falls, Ontario, Canada, 2nd and 4th Saturdays, write Tiny and Margie McBurney, 6560 Cook Street, Niagara Falls, Ontario, L2GIH4, Canada.

right and her left opposite is diagonally to her left.

To start the action the active dancers momentarily touch right hands with each other in passing and move diagonally to their right to turn the right opposite inactive dancer by the left. Then, once again momentarily touching right hands with partners as they pass by, they turn their left opposite inactive dancer by the left. From this point they follow the next call which in Cayman Island Contra is to swing their partner in the center. The movements takes 16 counts.

During the course of the action it is important that the inactives anticipate their turn and step forward to meet the active dancers. In contra dancing most turns of this nature are done with a hands up pigeon wing handhold.

Turning contra corners is a flowing figure-eight type of movement that is not only

Deadline Schedules for Coming Issues

AS A CONTINUING SERVICE to those interested in planning a summer vacation around vacation institutes and special summer dances, and to those hoping to take part in big events, festivals, conventions, callers' schools or needing other types of directory information, special directory issues of **SQUARE DANCING** are now in the planning stages. Because our magazine deadlines occur the first of the month, two months before the actual date of the magazine, we urge those interested to get their listings in early. Listings cost nothing, but must meet the requirements. Those putting on special institutes who would like to advertise in the same issue of the magazine should also note the deadline schedules. Potential advertisers are invited to write for advertising information and rates.

February—Callers' Schools (deadline December 1st)

March—Big Events. Includes conventions, festivals, anniversary dances, weekends, etc. Does not include guest caller dances except when they occur as a part of a special event. These listings will be run again during the month in which they take place as well as the prior month, so it will not be necessary to send in the information again if it appears in the March issue. (deadline January 1st)

April—Square Dance Vacations (deadline February 1st)

May—Summer Dancing (deadline March 1st)

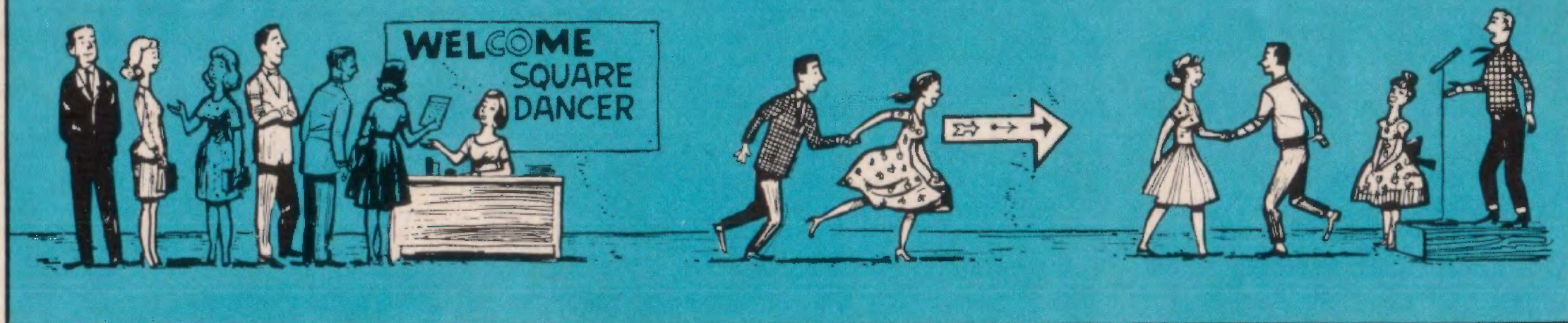
June—Convention issue. Trail dances, etc. (deadline April 1st)

August—Square Dance Directory (deadline June 1st)

December—Traveling Callers (deadline October 1st)

DISCOVERY

DEPARTMENT
FOR NEW
SQUARE
DANCERS



DEAR NEW DANCER:

IF YOU BEGAN your square dance lessons last September or early in October, you have now probably covered a good number of the first 50 basics, but more than that you may have reached that point in your dancing experience where you can *react automatically*.

You may still find that you're saying to yourself, "Henry, he said square thru. That means you're going to give a right to the first person, pull by and turn a quarter, give a left to the next, pull by . . .," etc. Or, you may simply have reached that point where you say to yourself "Square thru—that means four hands—pulling by and not turning after the last one." Or, who knows, you may even have reached that point where you don't find it necessary to reason anymore, but just automatically move into the figure knowing instinctively what you are to do and how many hands you will use.

By this time you probably have come to look forward to your class nights, not only for the fun of the dancing, but also for the pleasure of being with your new-found friends. Perhaps you've noticed that you know little or nothing about most of them, but you do know that it's great to be with them, fun to share the experience of learning, satisfying to say "thank you" and to be thanked in turn at the end of each tip. Now you're getting the feeling of square dancing.

Question: We seem to catch on to the calls slower than many in our large class. We're having such a good time and don't want to drop out, but we don't want to hold up the others either. What should we do?

Answer: Not everyone has the same learning speed. Many of us for years have been away from situations where we're required to take instructions and follow directions. Ask yourself if you are giving full attention to the caller and if you are able to concentrate on his directions. If you find yourself making a mistake do you worry about it, thereby causing you to miss

GOOD S/D MANNERS

by FRANK
GRUNDEEN



The lockout to discourage others from joining your square is not good square dance etiquette.

more instructions, or are you able to put it behind you and focus on the caller? If you feel you are doing the best you can, talk to the caller, discuss your problem. Perhaps there are others in the class equally concerned about their own dancing and the caller may want to ease off a bit or set up a review session or both. Individual problems differ, but if you're trying your best do "hang in there."

HOW WE DANCE

Perhaps by this time in your dancing experience you may have noticed how every movement you learn in square dancing will be used over and over again, cropping up in the different basics you are taught.

You remember how we pointed out in the October issue that the simple swing principle used in the arm turn of an allemande left and a do paso comes up in other and more advanced basics. For that reason learning to do an allemande left or a do paso means that every basic introduced to you later on that uses these same principles will be that much simpler.

One day your caller may teach you a fairly complicated gimmick dance such as teacup chain, which includes a number of arm turns. If such a movement were to be introduced to a brand new dancer, then the caller would have to take each part and teach it separately. However, at some time in the future when he realizes that you have conquered the body mechanics required to adjust properly and to do arm turns with ease, then even a complex pattern such as teacup chain will come easily. The moral: Get your body mechanics down

pat; learn the importance of counter balancing with a partner; learn your positions in the square and realize that the caller's reason for drilling many of these early basics over and over again is so that you can react automatically, smoothly, *and* to the music.

In one of your first class lessons your caller taught you how to do a right and left thru. He showed you how, starting with two facing couples, you would give a right hand to the opposite person (1) move by, much as you would in a pass thru and then, giving a left hand to your partner with the man's right hand in the small of the lady's back (2) do a courtesy turn. And you would end, having exchanged places with the other couples, again facing each other.

There's nothing too difficult about this—once you've learned it. But the interesting thing is that the same principle of pulling by another person without any jerk or roughness is a movement that pops up over and over again.

In a square thru (Basic 47) the same principle of giving a right to the opposite and pulling by is used. But the concept of doing a hand pull by and a courtesy turn also comes up in other basics and gimmicks.

As an example, take a basic that you will be taught before your class days are over—Eight Chain Thru (Basic 54). One might call this an exaggerated or stretched-out right and left thru. Here's how it works.

Starting from a square (3), couples one and three take a step forward. Ladies numbered one and three will individually turn right, while men one and three will turn left so that each has his back to his partner and each is facing the corner.

①



②



Here is where the basic begins. In effect, we have a setup where there are two sets of facing couples. Each dancer gives a right to the opposite (4) and moves thru exactly as in the case of a right and left thru. Having moved thru, those reaching the outside will do a courtesy turn (5) which would be normal for them to do in a right and left thru. However, those reaching the inside of the square give a left hand to the person they meet and move past (5). Those on the outside will just finish their courtesy turn as the other dancers, who are working across the center, reach the outside. Once again they are in a position to do a right and left thru. The action is repeated. Those on the inside give a right hand to the ones on the outside, pull by and courtesy turn. The ones reaching the inside give a left and pull by to face those on the outside.

The action is repeated for a total of about 21 steps until those who started on the outside are again in their original positions and those who started in the center will end facing their corner. You can see here how simple an Eight Chain Thru will be to a person who has already learned how to do a right and left thru.

A Tougher Example

We're going to use another example to illustrate just how far a simple basic can be extended. The movement, All Four Couples Right and Left Thru is a novelty and it may be one that you will never run across in class, but we use it here to illustrate how the same basics of a simple right and left thru can be carried further.

Let's start with the same square (3) and *with*



all four couples working simultaneously do a right and left thru. Remember the principle. You give a right to the opposite, move by, a left to your own and courtesy turn. In the process each couple has traded places with the couple they originally faced. All right so far?

In order to do a right and left thru each individual is only concerned with one other person than his partner—his opposite. So in working with a full square *there are two people each person must ignore*. Here's how it goes.

Each dancer faces his corner—the first person to be ignored (6), walks by the corner without touching, gives a right to the original opposite (7) and moves by. All the ladies will move counterclockwise and all the men clock-





wise. At this point the men move to the inside and the ladies to the outside and each dancer passes left shoulders with the next—the second person to be ignored. (8).

Finally, having reached the opposite side of the square, each dancer gives his own partner his left hand and does a courtesy turn (9). Each couple is now across from his starting position, having completed All Four Couples Right and Left Thru.

A second novelty movement in this same family that you may encounter is the Right and Left Thru With a Full Turn Around. This movement is exactly the same as a regular right and left thru but instead of turning 180 degrees (halfway) in the courtesy turn, the turning



action is continued for another 180 degrees or a total of 360 degrees. When the figure has been completed, both couples will then be back to back facing away from each other.

STYLING TIP: It is especially important when doing this movement that the center of the turning action be at a point equi-distant between the couple. Each dancer moves equally in distance and tempo with the man's left hand leading—not pulling—in the turn.

It may be a while before novelty movements of this type become commonplace for you, but perhaps you can see that, once having learned the basic in its simple form, you stand ready for any tricks the caller may pull out of the hat.



TAKE A GOOD LOOK

a feature for dancers

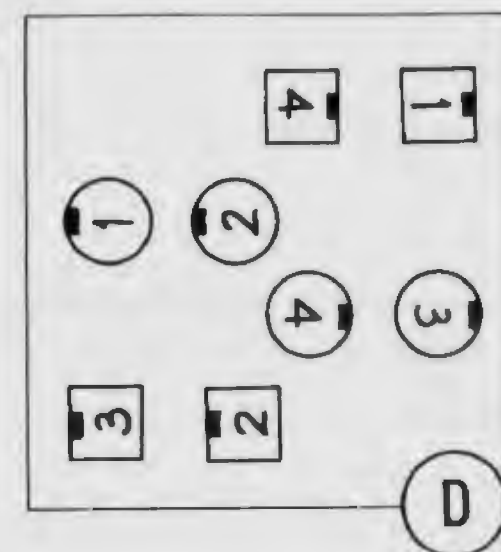
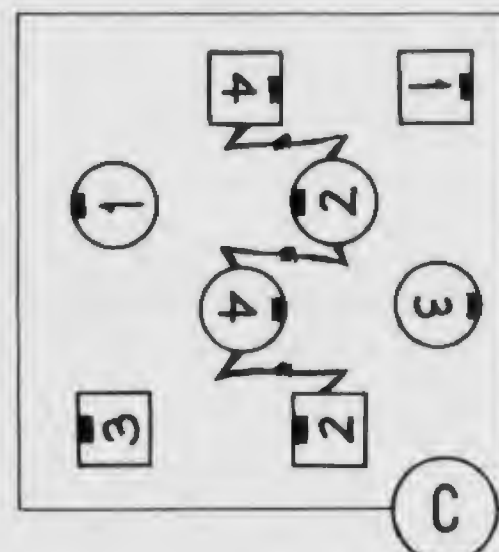
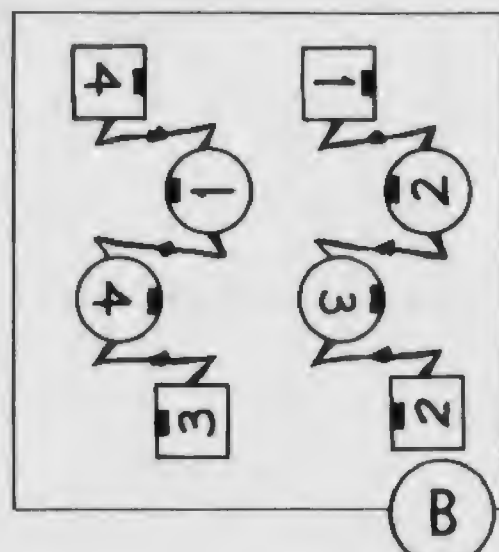
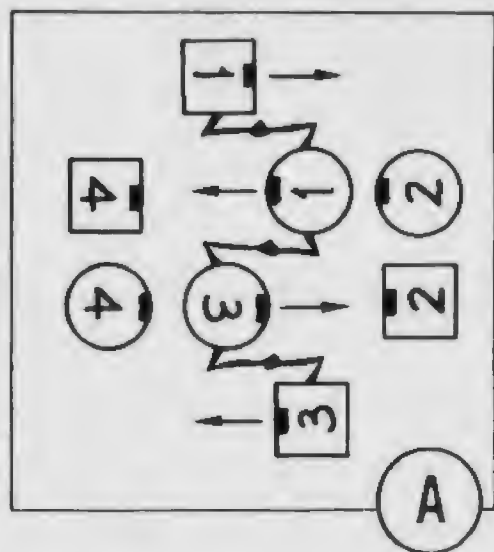


JOE

BARBARA



Once again it's time for Barbara and Joe to discuss the current CALLERLAB Quarterly selection —this time it's *Extend*.



BARBARA: Would you believe it—a new year already and the start of a new quarter. That means new Quarterly Movements from CALLERLAB.

JOE: You mean new movement, singular. Again the CALLERLAB Committee has shown great restraint and instead of suggesting something unproven, they've come up with one experimental movement which is called *Extend*.

BARBARA: That simply means that for the next three months we'll have an opportunity to get well acquainted with all kinds of *Extends*.

JOE: For our informal discussion we'll talk about moving or extending from one ocean wave to two, etc., and for our examples we simply start from a square and have the head couples pass the ocean. That gets us to Figure (A). Now, to *Extend* to a Wave, those in the center wave will step through and form an ocean wave with the dancers they are facing (B), involving everyone in two parallel ocean waves. You can go on from there by extending the wave again and all those facing in, in the two ocean waves, will step into the center and form a wave (C), while those on the outside will remain facing out. *Extend* one more time and those in the wave will step through and end behind those already facing out in a completed double pass thru formation (D), ready for the

next command which could be centers in or first couple left, etc.

BARBARA: This seemed strangely familiar to us when we were workshopping it. Then I looked back through our copies of *SQUARE DANCING* magazine and in the Style Lab of the November, 1973, issue I found a three-page photographic study of tag the line. You might dig it out and have a look. Our diagrams here depict the same routine as in the photos.

JOE: This got us to thinking. What we were doing back then was "*Extend*" the tag. We could have been set up for a double pass thru and extended the pass thru one position to a single ocean wave in the center (as in A), or we could extend the pass thru double or two places and get into two ocean waves (B), etc. At any rate it's a versatile movement and we'll be interested to see where it carries us.

BARBARA: Because there is but one quarterly movement this period we're going to use the opportunity to look at two of what we consider to be "problem" movements. These will be familiar standards which don't normally cause problems when done from standard set-ups—but, when done from other than standard situations they do tend to cause their share of breakdowns. Next month it will be *Cross Fold*, with a choice of variations.

1977 RESOLUTIONS: I RESOLVE . . .

AS WE TURN ANOTHER CALENDAR OVER and focus on the twelve months which lie ahead, what better time to make some square dance resolutions? There are many we could consider which would be beneficial to ourselves and our clubs, but this year let's make the following two—or in reality one, which is but two sides to the same coin.

...I resolve to be an ideal square dance guest this year/I resolve to be an ideal square dance host (hostess) this year.

Have you ever stopped to think of the many similarities these two positions have? Most importantly both require an individual to take responsibility upon his own shoulders and not wait for someone else to act.

From the moment of entrance into a club, let's look at some of the phases of being a guest or a host:

Greet with a smile, an outstretched hand, a warm and sincere welcome. It's the same whether you're the invitor or the invitee. It takes two people to complete a handshake and all that it stands for.

Explaining the physical arrangements of the hall will lie with the host. Fitting into these arrangements is the responsibility of the guest.

It's time to dance. Who invites whom? Perhaps the courteous way is for the host to ask the guest but surely a guest will not want to hold back and miss a tip. There's nothing improper about a guest asking, "May we square up with you?" Consideration for each other will bridge that gap between self-assurance and aggressiveness, between friendliness and patronizing.

You made a mistake! So what? As long as host and guest alike are listening, doing the best they can, apologize, laugh it off and forget it. Chances are it won't happen again and whoever

made it—guest or host—good humor on everyone's part will wash it away and leave ample space for enjoyment of the balance of the evening.

Intermission break—who talks to whom? Hopefully everyone will make the first approach. Hosts will want their guests to feel at home; guests will want to know more about their hosting club. All are just folks who enjoy square dancing. Either party standing back and waiting for the other to come up is simply a waste of time when fellowship could be enjoyed.

The refreshment period, of course, will need to be kicked off by the hosts because only they know the routine. As in a home, the host will want his guest to go first, and reciprocally a guest will appreciate this honor. The guest will want to assist with any food cleanup even if it is only putting his own napkin and cup in the trash barrel. Or if it appears that everyone pitches in to help, he'll want to do his share—for guest and host position may rapidly be disappearing and only friends remaining.

Announcements, a short meeting or entertainment put on by the hosts will be quietly listened to or participated in or enjoyed by the guests as suits the occasion. The hosts' presentation will do much to make the guests feel comfortable; the guests' attitude will, in turn, do much to gratify the hosts.

Special displays, decorations, guest badges, etc. by the hosts will garner a special note of appreciation by the guests. Effort noticed is rewarded.

Time to pay? Donations are handled in so many ways that perhaps the guest may know what is expected of him before he arrives. Or the president may make a simple, appropriate announcement; or the treasurer at the door can

thank the guest for his contribution while making him feel his presence is far more important than his money. Tact is a word for both host and guest to remember.

It's time to leave. Who's to thank? Guest will

want to thank the host for a very special evening, for all the preparation, for the invitation, with a word to the caller and the club president. The host will wish to thank the guest for being a part of the evening, for giving of his time, for contributing his personality to the dance.

After all with host and guest, guest and host, both together, it's been a lovely evening.

OFFICE OF THE VICE PRESIDENT

OFTEN THE OVER-LOOKED individual, the Vice President (as seen in recent United States history) must be prepared to take over the position of President of a square dance club. For that reason, those qualities, aptitudes and knowledge listed last month for the office of President, apply as well to the Vice President.

Here, then, someone fulfilling this office will need to keep in close contact with the club President to be aware of directions, decisions, problems and so forth. And logically, as he well may be the next person to hold the office of President, his training and understudy role will prepare him for this eventuality.

Some clubs also give the Vice President specific duties. These range from being in charge of an Anniversary Dance to being Ticket Chairman, Visitation Chairman or some similar responsibility.

A Vice President can be of great assistance to the President by being familiar with Roberts' Rules of Order, should the club follow these proceedings.

In turn, like all the officers, he will want to maintain a close contact with the members to be sensitive to their needs and desires. He can be their sounding board to convey their views to the Executive Committee. To sum it up, the office of the V.P. need not be unimportant.

LIP SYNC SKITS

AT ONE TIME LIP SYNCHRONIZATION was limited to those individuals in the motion picture industry who needed to pre-record a sound track and then "lip" the identical words as the camera moved in for a close-up on their faces. Their need to perfect this ability became more obvious as audiences became more and more critical and movies improved. Then the idea moved from screen to stage where comics, mostly, put this technique to good effect in front of a live audience as they "lipped" their interpretation—with actions—to some well-known record.

The square dance scene was not far behind. Initially introduced at square dance camps, talented callers entertained dancers at after parties by their lip sync version of some vocal. Now lip sync is found across the square dance world with, as the saying goes, everybody getting into the act.

As with anything, some people are naturals,

others have to work hard, and the task of putting sound and mouth together and adding appropriate staging is not easy. No one has to be professional to be enjoyed by his fellow club members, but the better he is, the more enjoyment he will provide.

Let's look at a dictionary definition of lip sync. It reads in part, "the relationship which exists between sound and action so as to secure perfect synchrony of both." The word perfect is the key. Perfection only comes from practice, practice and more practice.

If then the world of lip sync intrigues you, consider the following suggestions:

1) Pick your record carefully for content, clarity, sound level and length.

2) Take time to copy down the dialogue, being certain to get it letter-perfect and noting where pauses or musical interludes come in.

3) Listen to the record enough times to be thoroughly familiar with the phrasing and the

inflections of the artist.

4) Memorize it.

5) Stand in front of a mirror to watch yourself for facial expressions.

6) Plot out physical actions to accompany the lip sync. If you're not experienced in doing this, ask someone to help who knows or is sensitive to staging.

7) Practice coordinating actions and mouth.

8) Over-exaggerate lip motions in order for the audience to pick up your words.

9) Practice the lip sync and actions together in front of a mirror.

10) Decide if you need any costuming or props and obtain same.

11) Try it out on your family before you take it to the club.

12) Practice, practice and then practice some more.

BADGES OF THE MONTH

THERE'S NO QUESTION that anyone reading this monthly column might think that square dancers are an active group of people. In just the three badges represented here, we find clubs that are swinging, spinning and kissin'. What's in a name? asked the Bard, and we might answer by saying that names really aren't too important but the wonderful people they represent are and reflect the moving force in this great activity. So with the start of 1977, let's travel to three different sections of the United States and see who's dancing.

Utah

A relatively young club, the Spinning Antlers, was formed about three-and-a-half years ago. Taking its name from the fraternal



organization of the Benevolent and Protective Order of Elks in the city of Roy, the club logically selected an elk as its insignia. A most impressive badge features a three-dimensional elk, hand-tooled in leather, mounted on a purple background with gold lettering. A large club banner and a smaller traveling banner use a similar design.

North Carolina

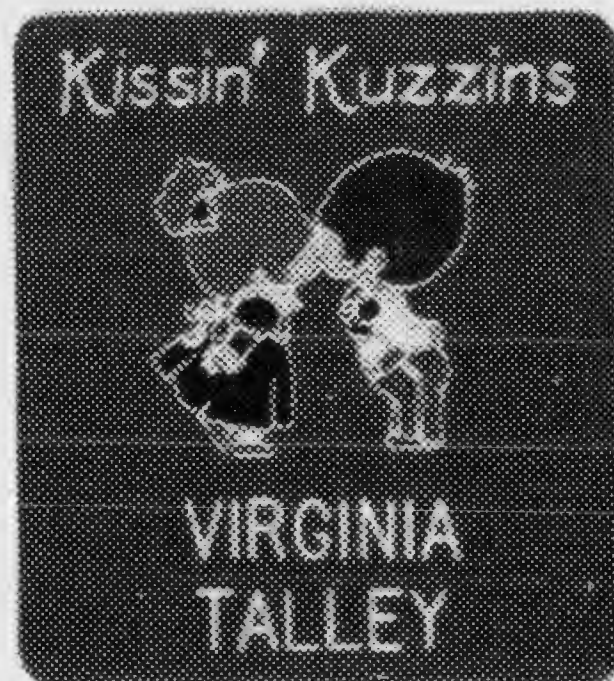
Now a visit to a club which has been dancing for nine years. Meeting in Saint Andrews United Methodist Church of Charlotte, the club used its locale to suggest its name—Swinging Saints. At the outset they thought they had an

original nomenclature, only to discover another club way down in Australia with the same title. (We could also introduce them to another one in Southern California.) But original or not, they love to dance and invite all visitors to join them any second or fourth Saturday.



Texas

This time we find a club organized in Richardson four years ago by 19 couples who had been square dancing for some time. Talking over several possible names for the group, the members finally selected Kissin' Kuzzins as the group was so close-knit and automatically greeted each other with a hug and a kiss. Even the club initiation includes not only the pinnin' on of a badge but also a kissin' ceremony. The badges are hand painted and depict—what else—a wee kissin' kouple.



TWO DECADES



of ROUND DANCING

in PRINT

OVER THE PAST many books have been written about round dancing by a variety of authors—individuals who felt the need to comment on the activity and perhaps, in their own way, offer some direction to those who were as involved, dedicated and committed as they were. In doing research recently we had occasion to read portions of some of these books. Here are a few of the thoughts and ideas expressed, which are just as timely today as when they were written.

“Let us never lose sight of the fun element, but do not let the fun element entirely ruin the beauty of the dance. Whenever we are dancing as a group the formation and beauty can be ruined if one couple insists on doing one thing while the rest are in unison doing something else. To me there is no satisfaction in dancing Veleta Waltz to Merry Widow music. You do not see a battalion of soldiers marching in review and some of them hopping on one foot. Keep it uniform and retain the beauty.” Homer Howell, 1950.

“Round dancing is a folk activity and as such will always be done as the people like to do it. It is hard to say there is a ‘right’ or ‘wrong’ way of doing a certain dance since it tends to be danced in a manner that is considered the most fun.... Here we would like to enter a plea in behalf of the dances—each one has its own individuality, but when we add on or substitute more and more twirls and similar frills, it sometimes loses that claim it has to fame—its quality of being different from the rest—and becomes lost in the crowd.” Ginger Osgood, Virginia Anderson, and Grace Hoheisal, 1950.

“We all know that some of the best teachers are not necessarily the best dancers. A knowledge of how it should be done and how to get

it across to the dancers is the main thing. Those who, because of their ability as dancers, are forced into the role of teachers are going to have problems, but they can be overcome and your mistakes will be forgiven if you frankly own up to your shortcomings and are not afraid to admit your mistakes. After all, the routines are important but not nearly as important as learning to dance.” Mel Day, 1952.

“Years ago my Dad said, ‘Dancing is singing with your feet,’ and how true these words are. When you are familiar with the melody and know the words of a song, you enjoy singing it. As soon as some of the words escape you, and you have to substitute ‘tra-la-la,’ much of the joy and verve is lost. So it is with dancing. The steps are the words. When you fumble through them, you lose much. As soon as you know where the steps should be taken, and how they should be executed, your feet will sing and you will know the real joy of dancing.” Mel Day, 1952.

“There are many beautiful steps being evolved on the modern dance floor. I sometimes think that some of them may be a little too subtle. Here and there we see a couple who have danced long enough and well enough

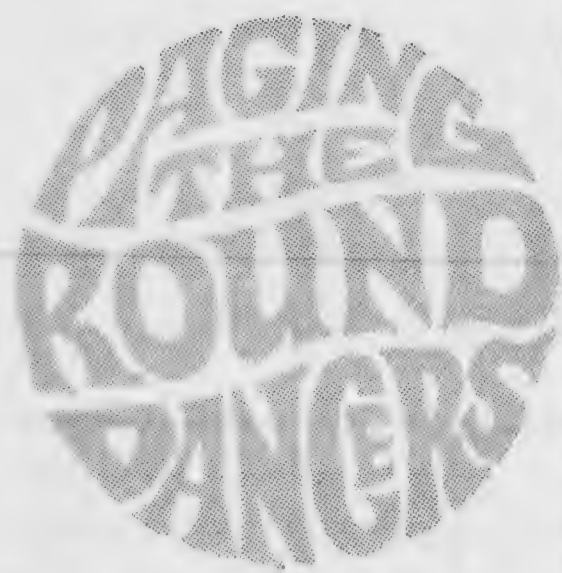
QUOTES FROM OLD BOOKS

When time permits we’ve always enjoyed going through round dance texts of the past. It’s intriguing to find morsels of wisdom that are just as timely today as they were when written a generation or two ago. We find that the authors were just as concerned over the same problems as are the present day leaders. We’d like to thank those of you who send us “gems” of this type and invite you all to help keep us supplied.

together that they get it very smoothly and beautifully. But let either of them try it with a new partner and it doesn't go too well. I truly hope that all the people may catch on to all of these steps in their subtlety, grace and beauty. But it seems to me they are a little like some of our modern songs. When we hear them sung by an expert, they are so subtle and haunting, and the half tones slide so smoothly from key to key, that they quite overwhelm us with an almost unreachable beauty. Then some evening when we are with a group around a campfire, we feel the mystery of the night, and the stars and the flickering flames, and we get that feeling that the lovely song had expressed for us so well. Irresistibly we are impelled to sing it; we are impelled to try to express this magic beauty of the night; and everyone around the fire catches our spirit and they all join in. And the song goes to pieces! It's a flop. It is too subtle for us to sing. Heartbroken, we admit that without its accompaniment, and without a real singer to lead us, it piffles out into nothing at all.

"To 'dance' rhymes with to 'prance' and not with to 'walk.' Often one step follows another in a straight line forward, but you must never walk. You must dance, and that comes much closer to prancing than it does to walking." Lloyd Shaw, 1949.

"It becomes increasingly apparent that this business of creating is inherent in all of us. It is the creative urge which pushes itself into expression in infinite variety. Each of us responds in his own way—some write poetry, prose, music, dances, some design buildings or paint pictures. Each in his own way must, if he is himself at all, express the universal ego, which says, 'I am rhythm, beauty, order.' Perhaps it is this intensity of the immersion with the creative self that determines the perfectness of the composition. And even those who just play the music, see the paintings, sing the songs, dance the dances, also participate in the freedom of the creative urge because they, too, become at one with the universal ego and experience the rhythm, beauty, order which must be there." Ginger Osgood, 1953.



Koit and Helen Tullus – Sunnyvale, Calif.

SQUARE AND ROUND DANCERS since 1967, Koit and Helen Tullus began teaching round dancing in 1971. At the present time they have four groups of Star Rounders (basic to advanced); they cue rounds once a week at a square dance workshop and at many Saturday night square dances. Their Star Rounds groups are members of the National Carousels.

This busy couple has somehow found the time to expand their own knowledge of dancing and teaching to include social and international ballroom dance. This past August Koit passed his professional examination as Associate of the Imperial Society of Teachers of Dancing.

Koit and Helen have taken part in National Square Dance Conventions, California State Square Dance Conventions, Far Western Festivals, local weekend Festivals and have conducted various round dance clinics.

They are active in several square and round dance organizations and have served as Program Chairmen for the Northern California Round Dance Teachers Association and Round Dance Program Chairmen for the Santa Clara Valley Callers Association.

Koit studied music in Estonia at the Music Conservatory and was a member of the National Opera Company. He is also a Master Class Chessplayer and just a few years ago was one of the top 30 U.S. Masters. Helen, born in New Jersey, at one time taught for the Dale Dance Studio.

Helen and Koit have also been active in the field of round dance choreography. Among the dances they have written are "Listen to the Country Song," "Forget Me Not Waltz," "Ramona," "Four and One Cha Cha," "It's All Right With Me," and "Kiss Me Goodbye."

They love to dance and believe that all dance forms are beautiful and fun.

VOX SALTATORIS

THE VOICE OF THE DANCER

A.P.D. **N**OT LONG AGO we opened up a hornet's nest when we broached the subject of A.P.D. (All Position Dancing) versus S.S.O. (Standard Setups Only). As a result we've had an avalanche of mail on the subject—some for A.P.D., some for S.S.O., and some seeking a happy solution somewhere in the middle. Here's a sampling of the type of letters we've been getting. Unfortunately space won't allow running them all.

STICK TO THE STANDARDS

As a square dance participant since the 1940's I feel I must take pen in hand and write my first "From the Floor" response to the article on All Position Dancing versus Standard Setups Only, which appeared in the October issue of *SQUARE DANCING* magazine. I realize that there is no limit to the human imagination or to the creativity of those who write square dances, be they callers or members of "us from the floor." The Women's Equal Rights Amendment is great—in business, industry and in the educational establishment. But, in applying this to the social situation of square dancing chaos or utter confusion reigns supreme. As friend Chuck Jones said many years ago, "Vive la difference!" Let us stick to standard square dance setups where men are men and women are women.

Dave Haskell
La Crescenta, California

WOULD LIKE MORE VARIETY

I thoroughly agree with your remarks on All Position Dancing. But the problem in this area is just the opposite of the one you describe. Of more than thirty groups in the immediate area, a couple are holding their program to relaxed level and most of the rest are mainstream plus 5 or 10, but SSO. If you want more than this, the only choice is the extended-advanced route.

Some of us old-timers would very much like something more than mainstream SSO, but are also long since fed up with the continuous workshopping of the newest fad calls. One of the answers is mainstream APD, but it's not to be had around here. I can think of 32 ways that a dancer might do a trade by, and I can

remember only two occasions in seven years when I have done anything else than the basic two. The situation is almost as bad for the progressive squares, hex sets, and the other gimmicks that can be great fun to do for variety and also lead the dancers to a better understanding of the basic movements.

Callers who have the experience and skill to handle this kind of stuff claim that their dancers won't let them use it, but insist on being brought up to date with the latest. They're not talking about me and I seem to run into a lot of other dancers who say they feel the same way. As you said, we'll just have to wait and see.

H. Orlo Hoadley
Rochester, New York

MODERATION NEEDED

After reading your comment on APD I realized that we have gone along blithely dancing and submitting to All Position Dancing. It struck me that APD has its limitations. For many of the basics such as square thru or half sashay, this is fine. But when one applies this same principle to some of the new add-on basics to mainstream dancing, or to some of the new figures that we have danced the past two years, APD becomes a burden. The movements coordinate and chain reaction come to my mind. In our area on the iron range of Northern Minnesota at most of our club dances, the call "coordinate" will cause a slight stir among the dancers, but the floor doesn't completely break down. Just some of the squares. But if you call from other than the conventional pattern the call "coordinate," you have created havoc.

Our clubs are small ones here on the iron range, but, I think, typical of the majority of

square dance clubs. We lose many dancers for many reasons—natural attrition we call it, and we have classes each fall and are happy to welcome new dancers. It keeps our dancing fun and the bills paid. But if we carry APD too far up here in our local clubs, we'll kill off new members and the fun will be gone. Again we find that good judgment and moderation must be used. Limited APD gets my vote.

Dorothy and Francis Moore
Grand Rapids, Minnesota

THOROUGH TEACHING IMPORTANT

I think that callers are experimenting too much. We are losing more dancers than we are gaining and this is because (1) callers are not teaching thoroughly enough and (2) when the class members go into the club they become discouraged because the caller throws the experimental stuff at them and they don't know the routine. I believe there is a place for the 1-75 calls only. They can be changed around in so many interesting and challenging ways and yet let the dancers have fun instead of working at dancing.

Gilbert Bays
Memphis, Tennessee

JUDICIOUS USE OF A.P.D. CAN WORK

In your editorial, "As I See It," October, 1976 issue, the question of All Position Dancing comes to the fore. Knowing you and your tremendous philosophy on square dancing, I think I know and for the most part agree, with what is being said in the editorial. However, APD is not necessarily "... all the oddball interpretations that can be dreamed up. . . ." nor is it all arky. APD can be limited to any number of basics, from 50 to CALLERLAB experimentals or greater. The "challenge" is not in learning five to six new movements each night, but in practicing what we know from positions that could be called challenging.

A case in point might be the right and left (thru) from proper contra lines. Is this to be considered arky? Or "four in line go down the hall, wheel in the middle, the ends turn alone, come back and cast off"—putting two gents and two ladies together to cast off. I'm sure you know many, many more cases of this sort used in traditional contras. How about "two by two

go down the hall, turn alone, come back, now the actives cast off and the others wheel around, circle four hands 'round?" The inactives are in a half-sashayed position and to either do it properly, or particularly have the flow to the "circle four," the left hand person (a lady) of the inactive couple must walk forward while the gent backs up—or more comfortably, the turning point (pivot) is between the couple.

To sum it up—I do believe in APD for more well-rounded dancers, but proper and judicious use of it. I also believe that the majority of our dancers are saying, "We want a night of dance that we feel comfortable with, that allows socializing within the square, time to laugh, time to enjoy one another, and not constant demand on our mental faculties! Whether we have missed one or many nights of dancing, we must feel that we haven't lost out due to inundation of new movements or gimmicks."

Well, from lines of four roll away, slide thru and chase right!

Walt Cole
Ogden, Utah

INDIVIDUAL PREFERENCE

The trend of square dancing has really bothered me the past few years as I spend a lot of time in observation at all levels of dances and workshops. Sure I think the dancer has the choice in regards to what he likes and dislikes, but I feel that both the callers and/or dancers who will answer you in response to the article will voice their opinions according to the way they teach (or have been taught) or are currently teaching/learning in workshops and classes.

Dancers who do not know or understand Position will be negative, while those who are exposed to experimental ideas from one position *only* will be positive. The dancer who is constantly exposed to a long-winded experimental idea from one position memorizes the whole thing and can sail through it for the period of time it is being used. Try to call it six months later! This same dancer will often be thrown on his nose through the use of a simple basic from a standard position because of a lack of exposure. Many callers follow a basic call with another call every time they call it and if

(Please turn to page 76)

SQUARE DANCE DIARY by a square dancer



A very popular topic among square dancers these days has to do with where we dance and

HOMES FOR SQUARE DANCING

"...IT WAS THE ONLY LOT WE COULD BUILD ON BUT WITH 25 FLOORS WE CAN HOLD 25 SQUARES."

"... BEST CROWD WE'VE HAD ALL YEAR."

We invite you to send in your suggestion for a scene in the Square Dance Diary.



• Chapter forty-three

The Caller-Coach (continued)

The responsibility for instructing either the apprentice caller or a callers' class rests hopefully on the experienced veteran caller who has taken the time to carefully lay out a program to provide the potential caller with the knowledge and direction he will need in gaining expertise in this field. We continue with a look at the subjects that need to be explored.

THE CALLER-COACH working with a single apprentice has the opportunity to meet perhaps once a week over as long a period as a year in guiding, coaching, encouraging and cautioning the aspiring caller. In a callers' school which meets for a period of from four to six days with sessions morning, afternoon and night, much can be covered, but not nearly in as great detail as in the apprenticeship situations which provide the time for more in-depth, personal work. One advantage with the callers' school is that the work is more intensive and with three work sessions totaling perhaps nine hours in the course of one day, there is an opportunity for greater continuity and retention. On the other hand, when a caller and coach meet once a week the student caller has a greater opportunity to do his homework and perhaps to gain actual calling experience and spend time in analysis in between his meeting sessions.

There are other forms and formats of caller-coaching. Some of these are seminars, or short courses, occasionally fitted into a festival or convention weekend, or the instances where a veteran caller-coach is brought into an area and has the same group of callers for a one, two, or three-day short course. In any of these the caller-coach must decide which of the many subjects available he will present to his pupils. Perhaps he can determine this best by studying class information questionnaires which he has had each applicant fill out ahead of time. He may require each potential class member to submit a tape with samples of his calling, plus an audible biography from which he can determine where the specific needs lie. At any rate, he knows that he can not cover it all and so he must make decisions and concentrate on a limited number of topics.

One workable solution has grown out of those callers' schools that operate year after year in the same locality. Those attending for the first time are separated into one group and receive a basic course of instruction. Those returning for a second time face a short review of what they have already been taught and then proceed further into the study of calling, analyzing

many of their needs for themselves on the basis of the past year's experience.

Basis for Critique

In the course of covering these things and in allowing each caller his opportunity to call for criticism, it's well to have points laid out upon which the material evaluations can be made. Remembering that each caller will be graded only on his own merits and not in competition with others, it's a good idea for the coach to keep some sort of record, a master grade sheet perhaps, which lists the points on which the criticisms are given. At the same time the student caller can benefit if, in addition to the verbal comments offered by the coach after each calling stint, he is supplied an evaluation sheet or "report card." This card is personalized to fit the particular system and goals of the coach. On it are the points he has outlined to the students and grading is often either on a point system or in the form of comments such as *satisfactory, excellent, more work needed, poor*, etc.

In checking with a number of veteran caller-coaches, here are some of the standard points used by them in their process of evaluation. While some of the titles may differ and some overlap, a majority of the topics are included. You'll find that most of them have been covered in the forty-two chapters of this Callers' Text and in some instances a specific chapter will be listed as a helpful reference. The caller-coach will realize that not all teachers will cover all of this material—though all of it is important. The amount of time available for the particular course will govern this. Some coaches who are specialists in particular fields may include additional subjects which may not have been covered in the Text.

Eighteen Points for Grading

Clarity: Can the caller be understood? It's not just a case of his being *heard* by the dancers, but his calls must get across so they can be carried out. Clarity involves diction (how well the caller enunciates). A part of clarity has to do with microphone technique. *Text Reference: Chapter Four, 8 & 9/70.*

Rhythm: Is the caller able to augment or supplement the rhythm of the musical accompaniment in directing the dancers; does he tend to fight the rhythm or has he captured the importance of working with it? *Chapter Three, 6/70.*

Command: This comprises the all-important *order* or *direction* that a caller uses to tell his dancers *what* to do. If, by wrong inflection or lack of emphasis, the command becomes "lost" in the patter or song, the dance will fall apart. *Chapter Two, 3/70.*

Timing: Does the student-caller demonstrate his knowledge of correct timing? Does he allow a sufficient number of beats for each basic to be danced *comfortably*? Or does he allow a delay between calls? Does he understand phrasing and does he know the difference between Tempo and Timing? *Chapters Two, 3/70; Thirteen, 1/72; Twenty-nine, 10/73.*

Selection of Material to Call: Does his material flow and is it interesting? In his practice calls is he trying to impress the dancers or is he choosing material that he is capable of calling which will give him the best opportunity to display his ability and his improvement? Has he selected a dance that the dancers can do with relative ease—remembering that the object of his call is to allow him to demonstrate his calling—not the dancers

their ability to dance? *Chapter Seventeen, 7/72.*

Depth: This is a judgment on the versatility of the caller to include variety in his repertoire—to be able not only to call and teach patter calls and singing calls, but to cue rounds and prompt contras and quadrilles and to be at ease with the different rhythms of square dancing. Has he a knowledge of the history and traditions of the American Square Dance? *Chapters Twelve, 11/71; Fifteen, 4 & 5/72; Twenty-three, 2/73; Special, 4/74; Thirty-eight, 12/75 & 1/76; Forty-two, 9 & 10/76.*

Preparation: In his turn at calling was the caller ready and was his calling material well in hand? Did his material reflect the assignment for the particular session? Had he heeded previous evaluations and shown progress? Did he appear to manifest a sense of personal organization in his calling habits? If given the assignment to lay out an evening's dance, how was his concept of programming? Does he understand the significance of building to a peak, of leveling off, etc.? *Chapters Seven, 12/70; Twenty-one, 12/72; Thirty-three, 9/74.*

Stage Presence and Appearance: Does the caller appear to be at ease when he gets up to call? This isn't to say that he actually *is* at ease but that to the dancers he appears to be. Is his appearance neat, clothing in good taste and clean and is he well-groomed? Does he have control of the situation and does he appear to exude authority, without tending to be overbearing? Does he *project* a pleasing personality and does he possess the ability to *participate* with the dancers, to be a part of them? Is his use of the English language conducive to gaining respect from the dancers? *Chapter Twenty-seven, 6/73.*

Voice: Is the caller's voice pleasant? Does he use proper breath control? Is he nasal or does he possess any voice factors that make him difficult to understand? Does the caller's voice include the necessary timbre to get across to the dancers a sense of excitement? Does the caller try too hard to emphasize excitement and in the process does he lose clarity and command? Does the caller pitch his voice in harmony with the music? *Chapter Four, 8 & 9/70.*

Musical Accompaniment (Record) Selection: Is the caller's choice of recorded music satisfactory? Are his selections complimentary to his individual style of calling? Are his hoedowns pleasing to the ear and do they possess the necessary rhythmic bass beat for the dancers' movement? *Chapters Three, 6/70; Sixteen, 6/71.*

Choreography: In an assignment to create a dance or to combine a number of basics, does the caller demonstrate his ability to blend the movements with intelligence? Are his dance constructions as comfortable for the ladies as they are for the men dancers? Does he show that he understands the importance of alternating hands and of flowing patterns? *Chapters Thirty-six, 3, 4 & 5/75; Forty, 6/76.*

Use of Sound Systems: How is the caller's ability at adjusting sound? Has he heeded the caller-coaches instruction on adjusting the balance of voice and music? Are his microphone techniques correct for the particular equipment he is using? Is he able to avoid feedback? Is he alert to adjusting the tempo on too fast or too slow records? *Chapter Eight, 2/71.*

Teaching: Under some circumstances the student-caller will be required

to teach a new basic or a round, or he may need to explain a call the class dancers are finding difficult. Is his teaching clear? Is he concise and explicit in his instruction or is he inclined to get too complicated and to overteach? Does he use well-chosen, descriptive picture words? Do his techniques and abilities indicate that he is ready to work with a beginners' class? *Chapters Seven, 12/70 & 1/71; Fourteen, 3/72.*

Dance-Ability: How well does the caller understand styling, standardization, and comfortable dancing? When dancing does he he rush the caller or are his dance habits such that they will set a good example for any new dancers he will instruct? This evaluation can be made by the caller-coach by observing the student-caller as he dances for other callers' calling evaluations. *Chapters Nine, 6/71; Thirty-seven, 10 & 11/75.*

Attitude: Does the student-caller take criticism willingly? Does he tend to manifest overconfidence? Do his comments over the microphone *turn off* the dancers (overbearing, sarcastic, etc.) or does his enthusiasm, sensitivity, and love of the activity come across? Do his comments and questions in the class indicate an "up" or "positive" approach to his calling? Does he tend to worry over a poor performance or does he bounce back and work just that much harder? There are many ways to spot *plus* or *minus* attitudes but the caller's learning period is the time for any correcting that is necessary. *Preface and Foreword, 1/70; Chapters Eighteen, 8 & 9/72; Thirty-one, 5/74; Thirty-two, 7/74.*

Judgment: This reflects not only the caller's discretion in his choice of material and his ability to put it all together but in his comments over the mike and his tact under sometimes trying circumstances. Does he overstep his purpose when on the caller's stand and, with a "captive audience," fill the time with non-square dance related comments or jokes in poor taste? Does he miss the boat when criticizing the dancers? Does he lose his temper and become sharp in his comments when someone is talking or when squares break up? *Addenda, 2/72; Chapter Twenty-six, 5/73; Thirty-four, 1/75.*

Commitment: A caller who is sincerely dedicated to the square dance activity has much going for him. He may not have the greatest calling potential but his reasons for wanting to learn to call (help out in a hospital, teach a youth group, or help in a school, etc.) are his driving force. Some of this will come out in an application questionnaire and some will come up during discussion periods. The would-be caller's *sincerity of purpose* is a factor the coach will want to establish early in the training period. *Preface and Foreword, 1/70.*

Leadership: Of all grading points, this may be the most difficult to ascertain in a class situation. Leadership traits are frequently natural characteristics and some individuals possess a "bubble-over" type of personality that makes them natural leaders. The caller-coach may discover some evidence of this by watching how the other members of the class react toward a particular student-caller. *Chapter Six, 11/70; Chapter Eleven, 9/71.*

These segments, aimed primarily at the veteran caller who will teach new callers, will eventually be located in the final pages of the Callers' Textbook. Next month: Callers' School Curriculums.

LADIES ON THE SQUARE

QUILTING A SQUARE DANCE DRESS



FROM ALL POINTS ON THE GLOBE, square dance gals write in to tell us how much they enjoy seeing the various dresses pictorially portrayed on the Feature Fashion page as well as ideas shared in this column. We can well understand how the hobby of sewing complements the hobby of square dancing. Here are two more suggestions by SQUARE DANCING readers to further stimulate you ladies who do so well with needle and thread and who may enjoy quilting.

Quilting a Skirt

Betty Music (isn't that a delightful name for a square dancer?) from Laramie, Wyoming, shares an outfit she created and modeled in a local "Make It Yourself Western Style Show."

The blouse is Simplicity Pattern #6412 and is a lovely traditional peasant blouse, made here in white cotton. The skirt is an original design. Following the bow tie quilting pattern, each block has five pieces in it. Blocks are then put together in strips, gathered and a waist band put on. Betty choose pastel shades of blue, pink, yellow and green checks for her skirt. A lot more time and work went into this project than the simple description above suggests.



Betty Music



Jane Clapp

Quilting a Trim

Jane Clapp of New York not only sews for herself but has conducted a sewing clinic at the Syracuse Area Square Dance Association dance each year for the past five years. She has lots of ideas and likes a challenge, as her photo here so well portrays.

Her dress is made from navy blue, glazed chintz and has a shawl-type collar. Now look closely at the trim. In our picture the trim may appear to be painted; from a distance Jane says it appears to be crocheted; close up it tells a story of being quilted.

The pattern is the old-fashioned yo-yo quilt which is made as follows. Take a $2\frac{1}{4}$ " circle of fabric. Turn the edges in $\frac{1}{4}$ " and sew with small hand-running stitches around with a double thread. Pull the thread tight to form a circle.

On Jane's dress the circles were then sewn together to form flowers and flower pots and were added in a straight line to trim the hemline, collar and waist.

This quilting trim is relatively inexpensive as a lot of circles can be cut from a small amount of fabric, but the quilting takes time and patience. Would you guess there are 693 yo-yos on this dress?



CHASE RIGHT

THE CONTINUED USAGE of an experimental movement is often proof of that movement's value and an indication that it will stick around for awhile. That may be the case with Chase Right. Selected as a CALLERLAB quarterly movement last year, this international

callers' association will decide this April whether it should be selected as one of a list of 10 extended mainstream movements.

There are certain aspects of Chase Right that cause trouble in an initial teaching situation and because it's simpler to understand a movement once you have had an opportunity to see it, we present it here in picture form.

In its most common setup we'll work with two facing couples (1), have them pass thru (2) and now, as they face out (3), they are in a position to start Chase Right.

The principle of Chase Right is that the person on the right side—in our example it's the lady—rolls out (4) to her right as she might do in a zoom. We'll follow her action through to completion and then come back and do the part done by the man in our examples.

Continuing her forward motion (5) the lady, instead of stopping at the spot occupied by the





person who was previously behind her (6), extends the loop slightly (7), and ends (8) in the position occupied by the other lady (3) before the Chase action began, but she turns to face in to the square. As a teaching point some callers, before they start the movement, instruct each lady to look back over her left shoulder (3) to where the other lady stands, with the instruction that each lady will end up in that spot only facing in the opposite direction. (8). To some callers the explanation of the lady's part might be to zoom and then to sidestep one position to the left or turn around and then circulate two positions. Actually, this is a flowing motion and the lady soon adjusts her turn so that it can be accomplished in one smooth movement.

The part played simultaneously by the person on the left side—in this instance the man—is to fold or run into the adjacent

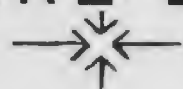
position formerly held by the person who was on his right (5) and, having reached this spot (6) move forward (7), circulating one position to end beside the person who was originally his partner (8). Now, facing in opposite directions the foursome is set up for the men to run right and end just where they started (1).

This movement can be done by four men, four ladies, couples in an arky or a half-sashayed setup or in any other two couples situation as long as they start Chase Right in a back-to-back position (3).

A styling tip: Those who start on the right side should keep their zooming motion tight. In other words, if Chase Right is done by the head couples in the center of the square, in order to avoid hitting those on the sides, the action must work as close to the center of the square as possible. Logically Chase can be worked as Chase Left also.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Georgia

At the close of the 6th Annual Dance-A-Rama in Memphis, Tennessee, with 945 singles in attendance, it was announced that the Single Squares of Atlanta were successful in their bid to host the 1978 national event which is sponsored by the Single Square Dancers USA Association and held each Labor Day weekend. It is expected to draw over 2,000 single square dancers throughout the USA and Canada. Single Square Dancers USA is a national association of single dance clubs and dancers. It was established in 1970 to promote and stimulate interest in square dancing among unmarried adults of all ages. In addition to sponsoring the annual festival, it furnishes assistance to groups who wish to start a singles club. It publishes a quarterly newsletter to inform members of

oriented events and also publishes a national directory of single clubs for traveling and vacationing singles. The 1977 festival will be held in Chicago at the Marriott Motor Hotel.

Germany

Due to the success of the 1976 Worms Backfish Festival Dance (near Heidelberg), the Crackers Worms Square Dance Club invited Harry and Jean Preston from Nottingham, England, to take part in the show from August 25th to 28th, 1977. The club invites any caller/teacher tour group planning to come to Germany to attend the dance and participate in the program. If you're interested please contact the club as soon as possible so they can hold a good space for you. The weekend following this festival, the European Fall Square and Round Dance Roundup 1977 will be held. Contact Dr. Detlev Junker, Blumenthalstr. 57, 6900 Heidelberg, Germany.

Hawaii

Square dancers in the islands have been keeping themselves pretty busy the last few months. Over the Labor Day weekend the Pineapple Promenaders held a benefit dance for the Jerry Lewis Muscular Dystrophy Telethon, collecting over \$500.00. Square Dance Week was proclaimed in September by Honolulu's Mayor Frank Fasi. Then followed a Hallowe'en Dance in October and "Toys for Tots" Dance in December. Everyone is now in the midst of finalizing the program for the State Square Dance Convention which will be held February 4, 5, and 6. Island Dancers are mighty busy people!

England

In their search for an idea for the Abbey Allemanders (Essex) entry in the Waltham



Square dancing seems to be going well in the Eastern United States. Members of the Shufflin' Shoes, Shirts N' Skirts, and CirQLaters, along with their club callers Chuck Gotham, Art Cook, and Lou Bimmler, generated a great deal of interest in the activity with a demonstration of square dancing at a shopping mall recently.

Determination, inspiration, and a lot of hard work on the part of the members of the Abbey Allemanders resulted in a beautiful float for the Waltham Abbey Carnival. The entire float and all costumes were made by the group. Notice the children of Mike and Janet Burnham (bottom row, third and fourth from the left) in their Bicentennial costumes.



Abbey Carnival last June, Mike and Janet Burnham found inspiration in the articles on the American Bicentennial in **SQUARE DANCING** magazine. The result was a float, designed and made by the club members which, incidentally, won first prize. Two squares of members danced on the float, one representing 1776 and the other 1976. Live music was furnished by Mike's band "Panama Red" and Mike did the calling.

Ontario

The Kingston Towners of Kingston, Ontario, will be holding their 8th Annual Springtime Fiesta on April 15th and 16th at the 401 Inn. Calling for this event will be Jerry Schatzer, Ross Howell, Johnny Roth, Garnet May, and Bill and Irene Morrison will be in charge of round dancing.

Alaska

One of the highlights of Anchorage's 1977 "Fur Rondy" celebration will be the Dudes and Dames 9th Annual Square Dance Festival. A hearty welcome goes out to all square dancers to join the Anchorage dancers on February 18-20. The caller will be Denny Lantz, a very popular caller in the Pacific Northwest, Canada, and Alaska. Other events going on during the celebration are the World Championship Sled Dog Race, Art Shows, and public fur auctions. For additional information write

Charles Zinn, 24-337C Daisy Court, Elmendorf AFB, Alaska 99506.

Colorado

The Foot and Fiddle Square Dance Club of Loveland will hold their Annual Valentine Dance on February 12th at Lincoln High School. Dave Kenny will call, accompanied by the Ghost Town Echo Band.

Arizona

Tucson—home of the dancing cactus—is the site of the 29th Annual Southern Arizona Square and Round Dance Festival on January 13-16. Jon Jones will be featured Thursday evening at the Old Pueblo Dance Center. Friday and Saturday events are scheduled at the Tucson Community Center with callers Gary Shoemake and Beryl Main and round dance instructors Eddie and Audrey Palmquist. Contra dancing is a new event added to the Friday afternoon activities. For information write Dick Schwark, 4350 E. Havasu Road, Tucson 85718.

Maryland

The Round Dance Teachers Association of the Greater DC Area met at the home of Joe and Es Turner in Potomac last October. Plans were firmed for the Snow Ball to be held this month, which will replace the Annual Butterfly Ball held in the past. One of the interesting ideas carried out by this group is the selection

ROUND THE WORLD of SQUARE DANCING

of rounds of the month in six separate categories each month. Starting with the square dance level and progressing through easy, intermediate, high intermediate, advanced, and challenge, these are the rounds chosen for October and November: "The Angels Sing" and "Yankee Doodle Dandy"; "Deep Purple Two-Step" and "Five Minutes More"; Rhumba Maria" and "Three Guesses"; "Torero" and "Never Ending Quickstep"; "I'll See You Again" and "More Tea For Two"; "I'm In the Mood For Love" and "Till."

Florida

The folks in Florida are holding their 2nd Annual Sunshine Festival on February 24-26 at Lakeland Civic Center in Lakeland. Callers Frank Bedell, Roger Chapman, Jack Lasry, Singin' Sam Mitchell, John Saunders, and Art Springer will be on hand to call for the square dancing. Also on hand will be the Martins, Lovelaces, and Stones, to conduct the round dancing. There will be three air-conditioned

halls for all levels of square dancing and a full-time hall for round dancing.

California

Valley Associated Square Dancers have firmed all plans for the 20th Squar-Rama to be held in Fresno February 18-20. Bob and Betty Dean will conduct round dancing and Dave Abbott, Gary Shoemake, and Shelby Dawson will be on hand to call for the square dancing.

Co-Sponsored by the San Diego Park and Recreation Department, the 11th Annual Round Dance Festival will be held at Balboa Park March 25-27. This annual affair is presented by the San Diego Round Dance Instructors and attracts round dancers from all sections of California as well as Arizona, New Mexico, and Nevada. Featured instructors will be Eddie and Audrey Palmquist.

New Zealand

The 11th New Zealand Convention is scheduled for June 3, 4 and 5 at the Caroline Bay Hall in Timaru. Overseas dancers are most welcome to attend. The host club will be the Caroline Curliques with Alan and Carol Murphy being convention convenors.

This college dance group, the Wranglers from San Marcos, Texas, have been invited to tour Romania next April on a cultural exchange program. The group is one of three selected to perform in Romania.



The 1976 INDEX to SQUARE DANCING

FOR THOSE WHO HAVE AN OCCASION during the course of a year to check back on items previously appearing in SQUARE DANCING Magazine, this special 1976 Index has been prepared. In some instances topics have been cross-indexed for your convenience. Dances (rounds, singing calls, patter calls, contras, etc.) which appear each month in the Workshop Section are not included in this Index. In December all the dances that appeared in the 1976-1977 issues of this magazine will appear in a special 1978 YEARBOOK, which will include its own alphabetical listing. The Index begins with a guide to the abbreviations.

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- Wheel & Deal** (HWD) 3/76, p. 16
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26th National Square Dance Convention

"World's Greatest Square Dance Event"



JUNE 23, 24, 25, 1977 • ATLANTIC CITY, NEW JERSEY CONVENTION CENTER

AS HAS BECOME more or less customary, the 26th National Square Dance Convention is offering a cookbook, "Let's Do Some Entertaining." Naturally, new recipes have accumulated since the California cookbook, and many recipes have been offered by interested square dancers. Their names will appear with the recipe submitted.

You'll find a wealth of information as a guide to entertaining in this cookbook. Seafood recipes are offered in a number of fashionable dishes and many of the gals have supplied their own favorite recipes. Square dancers and non-dancers alike will want to purchase this fine book. Just send \$4.00 to John and Elinor Day, 519 Tatnall Avenue, Glenolden, Pa. 19036. Price includes postage and handling.

Convention Briefs

The Registration Committee reports that the 11,000 registrants mark has been passed. The Committee is doing a wonderful job of processing forms, but many problems arise. If you wish to reside close to your friends who have registered earlier and you are now registering—this is a problem. Groups who register together present only slight problems. Many of these requests are being filled. Please complete your form clearly and accurately, check all necessary boxes and enclose proper funds.

Another reminder, if you wish to bring a bus into Atlantic City you *must* have a permit. An application may be secured by writing Charlie and Shirley De Santos, 2 Hilltop Road, Hilltop Manor, Wilmington, Delaware 19809, or Box 383, Glassboro, New Jersey 08028. There is no charge for this permit.

The Education Committee informs us that the Callers' Seminar will be conducted by Al Brundage, Earl Johnston, and Dave Taylor. Other seminars such as one on Sight Calling will feature such personalities as Ed Foote and

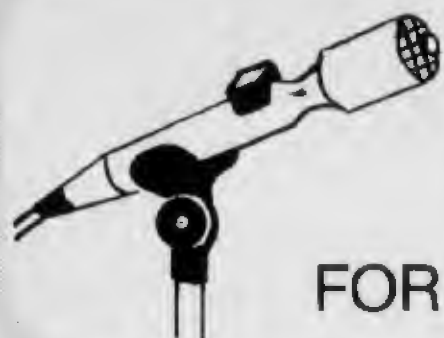
Deuce Williams. There will be a clogging workshop led by C.J. Tomlinson and Debbie Wilkinson. A smooth dancing and styling clinic will be conducted by Bill Castner. Many subjects will be covered by well-known personalities in the square, round, and contra fields. Some of the panel moderators scheduled are Jack Lasry, John Kaltenthaler, Lannie McQuaide, Art Steele and Stu Shacklette.

The filling of requests for block housing was terminated as of September 6, 1976. This is due to insufficient time to fill these requests prior to the deadline of December 31, 1976. All groups and persons registering together will be housed together.

Many have asked whether there will be parking for recreational vehicles in Atlantic City, and indeed there will be. The Uptown Redevelopment Area from Virginia Avenue to Connecticut Avenue and between Atlantic and Pacific Avenues will be available for approximately 300 motor homes or truck type campers only. They will be able to park in this designated area from 9 AM to 1:30 AM from Thursday, June 23 to Sunday, June 26. The campers using this area will not be allowed to change clothes, use their facilities or stay overnight.

One of the most frequently asked questions concerns the proximity of the hotels and motels to the Convention Center. All hotels on the registration form are within 15 minutes walking time to the Convention Center, or less than a mile. For those who do not wish to walk, the Boardwalk Tram runs continuously. There is also a jitney which runs 24 hours a day. Transportation is definitely not a problem in Atlantic City.

Is your registration in yet? For further information, registration blanks or brochures, write 26th National Square Dance Convention, Box 383, Glassboro, New Jersey 08028.



WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

January, 1977

There are times when a caller/teacher is required to call on certain skills in order to provide greater depth of training, additional challenge or simply more enjoyment for the dancers. Dave Taylor, a veteran in the caller ranks, this month provides an insight into some of his techniques in programming.

THE DANCERS' OBJECTIVES in any category of square dancing are to become more accomplished and to thoroughly enjoy themselves. The wise caller programs toward these objectives. His planning should take into consideration some of the fundamental facts about human behavior and response.

1. At the very beginning of the dance, the dancers' ears are not tuned-in nor are their physical reflexes as efficient as they will be later in the program. An athlete needs to warm-up before physically engaging in any type of sporting event. Public speakers, debaters, and entertainers warm-up mentally by reading and reviewing the material they have researched. Callers and dancers also need a warm-up period.

2. The dancers will not perform as efficiently near the end of the evening because of a prolonged attention span as well as physical and mental fatigue.

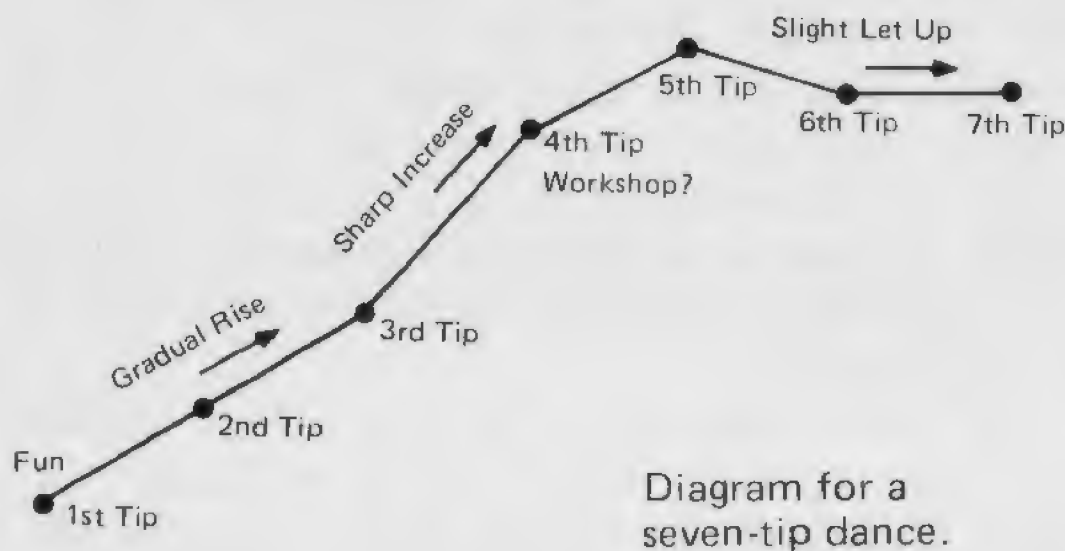
It has often been said by dancers that they achieve maximum enjoyment when they have

been dancing over their heads. It is very difficult for the caller to help them accomplish this at the beginning or the end of the program for these two reasons.

Tip Number One

This is the most important tip in warming up the caller and the dancers. It is for that reason that I prefer to start *every* program with a singing call. It relaxes the anxieties of the skeptical, awakens the physically and mentally weary, and increases the anticipation of the eager. Changing the choreography two or three times during the singing call with interesting choreography that is within the dancer's experience will create fun and excitement. The singing call should be one that is lively, happy, and preferably a familiar tune in which the dancers can sing along. Examples of this type of singing call are:

If I had to do it all Over Again	Chaparral—302
Linger Awhile	Blue Star—1879
Take Me Home Country Roads	Bogan—1242
California, Here I Come	Top—25081
Oh! Happy Lucky Me	Longhorn—163
Wish You Were Here	Kalox—1068
Sometimes Goodtimes	Ranch House—204
Charlie's Polka	Kalox—1151
Get on My Love Train	Red Boot—178
Do What You Do Do Well	
	Swinging Square—2364
Hazel Eyes	Scope—549
Blue Lady	Lou-Mac—110
Old Black Magic	Hi Hat—339
Help Me Make it Through the Night	
	Square Tunes—134
It's Gonna Take a Little Bit Longer	
	Jewel—153
Rollin' in My Sweet Baby's Arms	Mustang—305
Melody of Love	Windsor—5064



The introduction, break and ending of this first singing call should be extremely lively such as the old standby "All Four Ladies Promenade the Inside of the Ring" etc. Here's another old standby.

All four ladies chain
Inside of the ring
All join hands circle to the left
Ladies center men sashay
Circle left in the same old way
Ladies center men sashay
Allemande left your corner
Weave the ring
Do sa do and promenade

It is sometimes desirous to use a similar beginning in the figure of the dance and then arrive at the corner position by changing the figure. This will promote better listening while the dancers are successfully executing the patterns.

One and three promenade halfway around
Lead to the right and
Circle four to a line
Right and left thru then flutter wheel
Sweep one quarter more and pass thru
Swing the corner promenade

Using the same beginning but changing the pattern we arrive at the corner position in this manner:

One and three promenade half way around
Lead to the right *do a right and left thru*
Same four circle four hands around
Side men break make two lines of four
Star thru then square thru three hands
Swing your corner and promenade

The first singing call of the evening can aid the caller in determining the degree of competency and capabilities of the dancers. This is based not so much on what materials the dancers are executing as much as on how well they are doing it. The manner in which the dancers respond to the music, how gracefully they execute these commands and the expressions on their faces are an extremely reliable source of information to the caller. Competent dancers move gracefully, slide their feet to the rhythm of the music, demonstrate good posture, and reveal a great deal of self-confidence by keeping their heads relatively free from side to side action and by continuously looking forward. Dancers who perform poorly due to a lack of self-confidence will reveal this to the caller (even during a singing call or a patter tip of extremely simple basic material) by means of poor posture and very inconsistent dancing.

They will dance alternately slower and faster than the beat of the music as well as sometimes with the beat of the music.

The dancer's head is one of the key signals to reveal to the caller what to expect as far as performance. Accomplished dancers seldom move their heads since they are extremely sure of themselves. Conversely, the dancer who consistently shifts his head from side to side is in reality looking in every direction for someone else to help him. It is for this very reason that the first few minutes of the first patter tip should be called in such a manner as to keep all dancers close to their corners to allow adjustments that will help the insecure dancer to arrive at the corner position successfully. Here are some examples that can be used on the first patter tip as opening promenade breaks.

Promenade but don't stop don't slow down
The head two couples wheel around
Do a right and left thru
Star thru then pass thru
Allemande left your corner

The star thru and pass thru replaces the call cross trail since a dancer who is suffering from anxiety at the beginning of the evening may not be able to properly execute cross trail, but would most assuredly be able to star thru and pass thru. Here's another promenade break.

Promenade but don't stop don't slow down
Gents roll back with a left face whirl
Promenade the corner girl
The head two couples wheel around
Right and left thru
Star thru then square thru four hands
Everybody do a U turn back
Allemande left

Notice that the dancer is at all times kept close to the corner. This is done for two reasons: (1) so that the caller can "get out" if he feels a problem arising and (2) so that the dancer can make a quick adjustment when he is confused. The opening figure for head couples can be kept very simple yet interesting, due to the fact that it is unusual. Here are some examples:

SPECIAL WORKSHOP EDITOR

Joy Cramlet Coordinator

Head couples lead to the right circle four
 Head men break make two lines of four
 Pass thru wheel and deal
 Everybody do a U turn back
 Centers in cast off three quarters
 Pass thru, wheel and deal, boys turn thru
 Go to the girls do a left turn thru
 Boys go back in the middle and turn thru
 Centers in cast off three quarters
 Pass thru wheel and deal
 Allemande left to your corner

Couples two and four curlique across from you
 Then walk and dodge
 Circle four with the outside two
 Make two lines of four
 Pass thru wheel and deal
 Center two turn thru
 Do a left turn thru with the outside two
 Go back in the middle and turn thru
 Centers in cast off three quarters around
 Pass thru wheel and deal
 Everybody do a U turn back
 Centers in cast off three quarters around
 Pass thru wheel and deal
 Center two *left* turn thru
 Eveybody do a right and left grand

Head couples square thru four hands
 Square thru with the outside two, four hands
 (at this point, the insecure dancers may turn around, if so, caller could call—do a U turn back and allemande left)
 Partner trade and right and left thru
 Star thru (at this point the caller could call allemande left)
 Swing thru and the centers run
 Tag the line and face to the right
 Wheel and deal then box the gnat
 Change hands allemande left

Here are a few calls that can be executed rather easily yet hold everyone's interest due to the unusual manner in which the dancers arrive at an allemande left.

Head couples lead to the right
 Circle four make two lines of four
 Pass thru wheel and deal double pass thru
 Centers in cast off three quarters around
 Pass thru wheel and deal
 Double pass thru centers in
 Cast off three quarters around
 *All join hands circle eight
 Four girls as couples go forward up and back
 Girls as couples lead to the left
 Allemande left

At this point* if the caller says "lines of four pass thru do U turn back" you can merely continue with the rest and have the four boys as couples lead to the left for an allemande left.

Side couples touch a quarter walk and dodge
 Circle four and make two lines of four
 Pass thru wheel and deal double pass thru
 Cloverleaf, center two star thru and back away
 The other two couples lead to the right
 Allemande left

Tips Number Two and Three

Tips number two and three in the program should provide a steady increase in the complexity of the material used. This material should be extremely familiar to the caller so that he can feel secure in his presentation and increase or decrease in the complexity of the material to suit the occasion. Each caller has his own "bag of tricks" or "favorites" that he himself enjoys presenting. It is, therefore, much more advisable that the caller be himself and use his own material that he has either learned or worked out for himself.

Tip Number Four

Tip number four falls in that center portion of the program where the caller begins to reach for the peak of dancer performance. If there is to be a workshop tip, it should be at this part of the evening. If the caller chooses to conduct a workshop tip, he must be prepared himself and be absolutely certain of the material used. The material or experimental basic must be something that can be taught easily and in a short period of time. It is of paramount importance that the caller takes absolutely nothing for granted and proceeds to teach the workshop tip very thoroughly. Time spent workshopping in such a way as to provide complete success for the dancer is time well spent. The walk thrus should not be hurried. Every person must know exactly where to go and what his or her position is to be. It is extremely important to walk the side couples position just as slowly and just as thoroughly as was done with the head couples. Any attempt to rush a walk thru or assume that the side couple's position was learned while executing it from the head couple's position is foolish folly and can only lead to confusion among the dancers and a severe let down in the middle of that gradual rise in programming.

Tip Number Five

This should be the pinnacle of dancer performance for the evening. If there has been a workshop, the material that was taught should be repeated in its simplest patterns and blended with other interesting patterns in such a manner as to provide enjoyment for the dancer. It is at this part of the evening that most dancers are able to perform at their maximum.

In the event that the caller inadvertently causes chaos in either tips number four or five, he must quickly try to bring the floor together by means of carefully planned directional calling. Once the dancers have become confused, they often lose their composure as well as their self-confidence and perform poorly even at those levels that they once found extremely simple. It is advisable, therefore, that the caller find some method to bring the dancers through two more successful patterns no matter what they might be and then forge ahead with an extremely lively singing call.

Tip Number Six

In this tip the caller should ease the reins slightly without letting the dancer become aware of what he is doing. The caller accomplishes this by continuing to use some of the material previously used and to engage in unusual "get outs." Unusual choreography often leads the dancer to believe that the level has been on the increase and that he is in a continual state of progress in spite of the fact that physical and/or mental fatigue may become evident in a large share of the dancers at this time. Here is an example of surprising or unusual choreography.

Couples one and four do a right and left thru
Side ladies chain across
New couple number one stand back to back
With your corner box the gnat
Drop hands and form your square
New head couples cross trail
Go around the outside around two people
Lines of four go forward and back
(all the boys in one line all girls in the other)
Pass thru wheel and deal
Center two square thru three hands
Do sa do to an ocean wave
(boys in one wave girls in the other)
Boys swing thru girls spin the top
Boys spin the top girls swing thru
Everybody step thru and bend the line
Pass thru wheel and deal

Center two pass thru

Star thru with the outside two

Cross trail and allemande left your corner

Another unusual ending can be accomplished whenever the caller has the dancers in lines of four in sequence with their partners (1P2P).

Center four square thru four hands

The outside four allemande left

Everybody right and left grand

Tip Number Seven

In this tip the caller must use his own judgment as to whether or not he has possibly worked the dancers a little more than he had intended. If he has, it might be desirable to finish with two singing calls. It is suggested that the first singing call is one that is very familiar and perhaps slow and dreamy. Here are some examples.

First Thing Every Morning

Blue Star—1827

I Write the Songs

Chaparral—501

The Same Old Way

Longhorn—1007

Bring Back Your Love to Me

Red Boot—181

Misty

Windsor—5061

The closing singing call allows the caller to pick up the tempo and to provide some excitement.

Something About You Baby I Like

Chaparral—201

Love Me Honey Do

Kalox—1049

Swanee

J-K—151

Green River

Grenn—12133

Good Old Square Dance Days

Hi Hat—441

Conversely, the caller may decide that he has not overworked the dancers, in which case the patter call would take on all of the similarities described in tip number six. The formula for the closing singing call would remain the same.

There is no set formula for a successful dance that is applicable to each and every caller. Certainly there are many programs that are extremely successful whose format may be different in every aspect. No one can knock success. This program is offered in all good faith to those callers who feel a need for improvement. Perhaps only portions of it may be of interest to some callers.

ROUND DANCES

YOU'RE FOR ME — Grenn 14238

Choreographers: Roy and Jean Green

Comment: An enjoyable two-step to dance. The music has the big band sound.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

PART A

- 1-4 Walk Fwd, —, 2, —; Side, Close, Cross, Side to BANJO; Behind, Side, Fwd, Lock; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —;
- 5-8 Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind, —; Fwd, —, Pickup to CLOSED M face LOD, —;
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M facing WALL;

PART B

- 1-4 Side, Behind, Side, Kick; (L Spot Spin) Side, Close, Side end in BUTTERFLY M facing WALL, —; Side, Close, Side, —; Side, Close, Thru, —;
- 5-8 Repeat action meas 1-4 Part B except to end in SEMI-CLOSED facing LOD;
- 9-12 Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, Close, Thru, —; Side, Close, Thru to SEMI-CLOSED facing LOD, —;
- 13-16 Fwd, Close, Back, Close; Fwd, —, Pickup to CLOSED M face LOD, —; Fwd, Close, Back, —; Back, Close, Fwd, —;

BRIDGE

- 1-2 CLOSED M face LOD Side, Draw, Touch, —; Side, Draw, Touch, —;

SEQUENCE: A — B — Bridge — A — B — plus Ending.

Ending:

- 1 CLOSED M face LOD Side, Close, Side REV SEMI-CLOSED, Point;

RHAPSODY — Grenn 14238

Choreographers: John and Shari Helms

Comment: An interesting two-step to very pleasant music.

INTRODUCTION

- 1-6 OPEN-FACING Wait; Wait; Apart, Point, Together to CLOSED M facing WALL, Touch; Fwd, Close, Back, Close; Side, Back, Side, Front end in BANJO M face LOD; Fwd, Close, Back, Close;

PART A

- 1-4 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd to

CLOSED M face WALL, —; Side, Back, Side, Front; Pivot, —, 2 end in BANJO M face LOD, —;

- 5-8 Repeat action meas 1-4 Part A except to end in CLOSED M face LOD;

PART B

- 1-4 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Fwd, Close, Back, —; (L Twirl) Back, R Turn face RLOD, Fwd end in CLOSED, —;
- 5-8 Progressing RLOD repeat action meas 1-4 Part B end in CLOSED M face LOD;

PART C

- 1-4 1/4 L Turn M face COH, —, Side, XIB end facing RLOD & WALL in SEMI-CLOSED; Rock Fwd, Recov to BANJO, 1/2 L Turn M face LOD & WALL, Fwd; Manuv to CLOSED M face RLOD, —, Side, Close; Pivot, 2, 3, 4 M face LOD & WALL;
- 5-8 Fwd, —, Side, Recov to SEMI-CLOSED; Dip Fwd, —, Recov, Close to CLOSED M face LOD; L Turn, —, Side, Close; L Turn, —, Side, Close to BANJO M facing LOD;

SEQUENCE: A — B — C — A — B — plus Ending.

Ending:

- 1-4 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Side, Back, Side, Front; Pivot, —, 2 to SEMI-CLOSED M face LOD, —;
- 5-8 Lunge, —, Recov, —; Dip Back, —, Recov, —; Pivot, 2, 3, 4 end M facing WALL; Apart, Point, —, —.

WHEN I TAKE MY SUGAR TO TEA — Grenn 14237

Choreographers: Tom and Anne Marie Rife

Comment: An active two-step though not really difficult. Good big band sound music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BANJO M face LOD, —, Touch, —;

PART A

- 1-4 Fwd, Lock, Fwd, Lock; Fwd, Close, Back, Close; Fwd, Lock, Fwd, Lock; Fwd, Close, Back, Close, M face WALL in CLOSED;
- 5-8 Side, Back, Side, Front; Side, Back, Side, Front to BANJO M face LOD; Fwd, Close, Back, —; Back, Close, Fwd to CLOSED M face LOD, —;

PART B

- 1-4 Side, Close, Cross end in SIDECAR, —; Side, Close, Cross to BUTTERFLY M face WALL, —; Side, Behind, Side,

Behind to OPEN facing LOD; Fwd, —, Turn Check face RLOD in LEFT-OPEN, —;

- 5-8 Fwd, Close, Fwd, —; Turn In end facing LOD in OPEN, —, Back to SEMI-CLOSED, —; Back, Close, Fwd to CLOSED M face WALL, —; Pivot, —, 2 to BANJO M face LOD, —;

PART C

- 1-4 CLOSED M face WALL Rock Side, Recov, Cross/Side, Cross; Rock Side, Recov, Cross/Side, Cross to BUTTERFLY; Away, Step/Step, Together, Step/Step; Away, Step/Step, Together, Step/Step;

- 5-8 Roll Apart, 2, 3, Touch; Roll Together, 2, 3, Touch in CLOSED; Turn Two-Step/Turn Two-Step face LOD; (Twirl) Walk Fwd, 2, 3, 4 end CLOSED M facing LOD;

SEQUENCE: A — A — B — A — C — C — B — A plus Ending.

Ending:

- 1-2 CLOSED M face WALL Side, Behind, Side, Front; Lunge Fwd, Draw, Touch, Flick.

STEPPIN' EASY — Belco 268

Choreographers: Irv and Betty Easterday

Comment: Easy and fun routine. Interesting music. There is one band with cues.

INTRODUCTION

- 1-2 DIAGONAL OPEN-FACING Wait three counts Apart, Point, Together to SEMI-CLOSED, Touch;

PART A

- 1-4 Walk Fwd, 2, 3, 4; Rock Fwd, Recov, Bk, Recov; Walk, 2, 3, 4; Rock Fwd, Recov, Bk, Recov end in CLOSED M face WALL;

- 5-8 Side, Close, Side, Close; Side, Close, Side, Close face LOD; (Twirl) Walk Fwd, 2, 3, 4 end SEMI-CLOSED; Rock Fwd, Recov, Rock Bk, Recov;

PART B

- 1-4 Walk Fwd, 2, 3, Swing; Back Up, 2, Turn In, 2 end facing RLOD in REVERSE OPEN; Walk Fwd, 2, 3, Swing; Back Up, 2, Turn In, 2 to BUTTERFLY M face WALL;

- 5-8 Step Side, Touch, Step Side, Touch; Change Sides, 2, 3, 4 end BUTTERFLY M face COH; Side, Touch, Side, Touch; Change Sides, 2, 3, 4 end in SEMI-CLOSED;

SEQUENCE: A — A — B — A — B — A plus Ending.

Ending:

- 1 (Twirl) Walk Fwd, 2, Apart, Point.

YANKEE DOODLE MIXER — Grenn 12156

Choreographers: P.J. and Toni Martin

Comment: An easy dance for a "One-Night Stand." The music is peppy. There is a singing call written to this so one side of the record has the call.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;

DANCE

- 1-4 Walk, —, 2, —; Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step;

- 5-8 Step Apart, —, Behind, —; Step, Step, Step, —; Together, —, Behind, —; Step, Step, Step, —;

- 9-12 Repeat action meas 1-4;

- 13-16 Repeat action meas 5-8;

- 17-20 Step Side, —, Point Across, —; Step Side, —, Point Across, —; Step Side, —, Point Across, —;

- 21-24 Back Up, —, 2, —; 3, —, Kick, —; Fwd, —, 2, —; 3, —, Kick, —;

- 25-28 L Circle Away, —, 2, —; 3, —, 4, —; Together to a new partner on R, —, 2, —; 3, —, 4, —;

- 29-32 (Twirl) Side, —, Behind, —; Side, —, Touch, —; (Reverse Twirl) Side, —, Behind, —; Side, —, Touch, —;

SEQUENCE: Dance goes thru seven times plus Ending.

Ending:

- 1-4 Facing LOD Apart, —, Behind, —; Side, —, Touch, —; Together, —, Behind, —; 1/4 R Turn face WALL, —, Close, —.

CHASING THE WIND — Belco 268

Choreographers: John and Shari Helms

Comment: An easy two-step to adequate music.

INTRODUCTION

- 1-4 DIAGONALLY OPEN Wait; Wait; Apart, —, Point, —; Together to BANJO M face LOD, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Lock, Fwd, Lock; Walk Fwd, —, 2, —;

- 5-8 Fwd, Close, Bk, —; (Scissors to SEMI-CLOSED) Bk, Close, Fwd, —; CLOSED M face WALL Side, Behind, Side, Front; 3/4 R face Pivot, —, 2 end in BANJO M face LOD, —;

- 9-12 Repeat action meas 1-4 Part A;

- 13-16 Repeat action meas 5-8 Part A;

PART B

- 1-4 Fwd, Close, Bk, Close; Fwd, Close, Bk, Close; Run, 2, 3, Point; Run Bk, 2, 3, Touch;

- 5-8 Repeat action meas 1-4 Part:

- 9-12 Fwd, Close, Bk, Close; Fwd, Close, Bk,

Close; Fwd Two-Step; Fwd Two-Step
end in CLOSED M face WALL:

13-16 Turn Two-Step; Turn Two-Step end in
SEMI-CLOSED facing LOD; (Twirl)
Walk Fwd, —, 2, —; Fwd, —, 2 W turning
to BANJO —;

SEQUENCE: Dance goes thru twice and Ack.

SINGING CALL

THAT DO MAKE IT NICE

By Lee Schmidt, Ontario, California

Record: Hi-Hat #467, Flip Instrumental with
Lee Schmidt

FIGURE:

Four ladies chain three quarters round
You turn the girl with an arm around
Join hands and circle left in style
Roll away a half sashay
Circle left around that way
That do make it nice
Turn your corner left and your partner right
And all the men star by the left
Go once around that's my advice
Partner turn thru then allemande left
Come back one promenade
That do make it nice (back out)
Circle eight you bet allemande left
Right and left to make an allemande thar
Shuffle on down shoot star full around
Corner right a wrong way thar
The men back in a left hand star
Back the star around the land
Shoot the star pass one girl left allemande
Come back one and promenade
When she gets you all alone whispers
Honey take me home that do make it nice
SEQUENCE: Figure four times through

TOUCH ONE QUARTER

By Jim Hendricks, Jackson, Mississippi

Heads square thru, touch one quarter
Walk and dodge, chase right
Touch one quarter, recycle
Pass thru, partner trade
Left allemande

GOLLEE

By Herb Egender, Denver, Colorado

Head ladies chain, heads pass thru
Around one to a line
Curlique, coordinate
Bend the line, pass thru
Wheel and deal, double pass thru
Centers in and
Cast off three quarters
Star thru, trade by
Left allemande

CHASE RIGHT ALONG

By Cliff Long, Mars Hill, Maine

Heads pass thru, around one to a line
Pass thru, chase right
Centers trade, girls run
Pass thru, chase right
Girls run, star thru
California twirl
Pass to the center
Square thru three quarters
Left allemande

Q.T.

By Ray Godfrey, Ventura, California

Heads right and left thru
Star thru, double pass thru
Track II, swing thru
Boys run, ferris trade and wheel
Pass thru, right and left thru
Swing thru, boys run
Ferris trade and wheel
Square thru three hands
Left allemande

SINGING CALL

YANKEE DOODLE DANDY

By Dick Leger, Bristol, Rhode Island

Record: Grenn #12156, Flip Instrumental with
Dick Leger

OPENER, MIDDLE BREAK, ENDING

Sides face grand square
I'm a Yankee Doodle Dandy
Yankee Doodle do or die (reverse)
A real live nephew of my uncle Sam
Born on the fourth of July (four ladies chain)
Star right across and turn them (chain back)
Straight across keep this girl and promenade
Yankee Doodle went to London
just to buy a pony
I am that Yankee Doodle boy
(heads promenade)

FIGURE:

Go halfway round the outside (side ladies
flutter wheel)
Head ladies straight across and keep in time
(sides pass thru)
Go around just one into the middle
Right hand star look for the corner
Allemande left grand right and left cause
I'm a Yankee Doodle Dandy
pass your partner by
Take the next promenade
Yankee Doodle went to London
just to buy a pony
I am that Yankee Doodle boy
(heads promenade)

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

TAKE A GOOD LOOK

CALLERLAB has selected Extend as the movement for the months of January, February, and March. Read the description on page 9, check the diagram of the movement on page 20, and then try these examples on your dancers. Our thanks to Bill Peters for the first two from his Choreography Breakdown Notes, and Northern California Callers' Notes, author Bronc Wise, for the last three.

Four ladies chain
Heads pass the ocean, extend
Swing thru, boys run
Half tag trade and extend
Girls swing thru
Spin the top
Step thru and cloverleaf
Allemande left

Head ladies chain, flutter wheel
Pass the ocean, extend
Recycle, sweep a quarter
Pass thru, half tag
Same sex trade, extend
Outsides cloverleaf
Centers girls trade
Spin the top, extend
Scoot back, swing thru
Boys run, wheel and deal
Allemande left

Four ladies chain
Heads right and left thru
Same two pass the ocean
Extend, eight circulate
Swing thru, boys trade
Spin the top
Right and left thru
Pass thru, wheel and deal
Centers pass thru, left allemande

Sides right circle to a line of four
Pass thru, boys run
Extend, boys spin the top
Girls cloverleaf, boys extend
Boys run, slide thru
Pass thru, trade by
Left allemande

Heads lead right circle to a line
Pass thru, boys run, extend
Boys swing thru, girls trade
Boys extend, boys run
Slide thru, square thru three quarters
Trade by, left allemande

SINGING CALLS

MERCY

By Jon Jones, Arlington, Texas

Record: Kalox #1194, Flip Instrumental with Jon Jones

OPENER, MIDDLE BREAK, ENDING

All four ladies promenade
One time inside the square
Come home and swing around with
Your partner there join your hands
Circle left smile as you go by
With the corner allemande
Weave the ring I'll tell you why
Mercy have mercy on me swing and promenade
A little bit of understanding
And a little bit of sympathy
And a little bit of mercy on me

FIGURE:

One and three promenade halfway
Around that floor down the middle
Square thru count 'em about four
When you meet the sides right and left thru
Turn the girl slide thru and
Square thru again oh mercy
You trade by and swing you promenade
A little bit of understanding
And a little bit of sympathy
And a little bit of mercy on me

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

LEAN ON ME

By Bob Baier, Houston, Texas

Record: Rhythm Records #107, Flip Instrumental with Bob Baier

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade one time
around the ring
Back home swing there with your man
Join your hands circle left
Go walking around that ring
Left allemande and weave the ring
Lean on me when you're in trouble
Do sa do and promenade all I ask is
When you're lonely come on over
and lean on me

FIGURE:

Heads promenade and go halfway
around the ring
Come down the middle right and left thru
Square thru in the middle and go
Four hands around you know
Do sa do with the corner waiting there
Swing thru and the boys trade swing corner girl
Left allemande and promenade
All I ask is when you're lonely
Just come on over and lean on me

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AMMUNITION

This regular feature spotlights material that can be used as drills at particular plateaus during a square dancer's training. Each of these series will be built around a specific theme, either providing additional material on the basics or dances that can be used in classes, one-night stands, parties, etc. This month the emphasis is on Right and Left Thru With a Full Turn Around.

Promenade

Heads wheel around

Right and left thru with a full turn

Go on to the next, star thru

Right and left thru with a full turn

Left allemande

Promenade

Sides wheel around

Right and left thru with a full turn

Go on to the next

Right and left thru with a full turn

Go on to the next

Right and left thru

Star thru, pass thru

U turn back

Right and left grand

Circle left, rollaway

Swing that gal coming your way

Promenade

Heads (sides) wheel around, star thru

Right and left thru with a full turn

Centers star thru

Right and left thru with a full turn

Everybody separate

Left allemande

SINGING CALL ADAPTATION

AMERICA

Rewritten by Ken Kernen, Canoga Park, Calif.

Record: America, USA 506

BASIC PATTERN

OPENER, MIDDLE BREAK, ENDING

(8) Four ladies chain

(8) Ladies chain back

(16) Promenade

(32) Grand square

FIGURE

(8) Heads right and left thru with a full turn

(8) Promenade half way

(8) Sides right and left thru with a full turn

(8) Promenade half way

(8) Circle left

(8) Swing corner

(16) Promenade

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

COMPLETELY WORDED CALL

OPENER, MIDDLE BREAK, ENDING

All four ladies chain across the ring you go

Turn and chain 'em back, then roll promenade

Walk and talk around the ring with your lady fair

Hurry home and when you're there, sides face, grand square

America, America

God shed his grace on thee (reverse)

And crown thy good with brotherhood

From sea to shining sea

FIGURE

Head (side) couples right and left thru with a full turn around

Skirt skater's promenade halfway round the town

Side (head) couples right and left thru with a full turn you know

Skirt skater's promenade halfway round you go

Join hands and you circle left around the ring

Swing your corner round and round and promenade

And crown thy good with brotherhood

From sea to shining sea.

Note: Because this music is so strongly phrased, you may prefer to prompt the action rather than cadence call it.

PROMPTED CALL

OPENER, MIDDLE BREAK, ENDING

Intro — — — —, — — Four ladies chain

1-8 — — — —, — — Chain back

9-16 — — — —, — — Roll promenade

17-24 — — — —, — — — —

25-32 — — — —, Sides face grand square

33-40 — — — —, — — — —

41-48 — — — —, — — — Reverse

49-56 — — — —, — — — —

FIGURE

Intro — — — —, Heads (sides) right and left thru full turn

1-8 — — — —, — — Promenade halfway

9-16 — — — —, Sides (heads) right and left thru full turn

17-24 — — — —, — — Promenade halfway

25-32 — — — —, — — Circle left

33-40 — — — —, — — Swing corner

41-48 — — — —, — — Promenade

49-56 — — — —, — — — —

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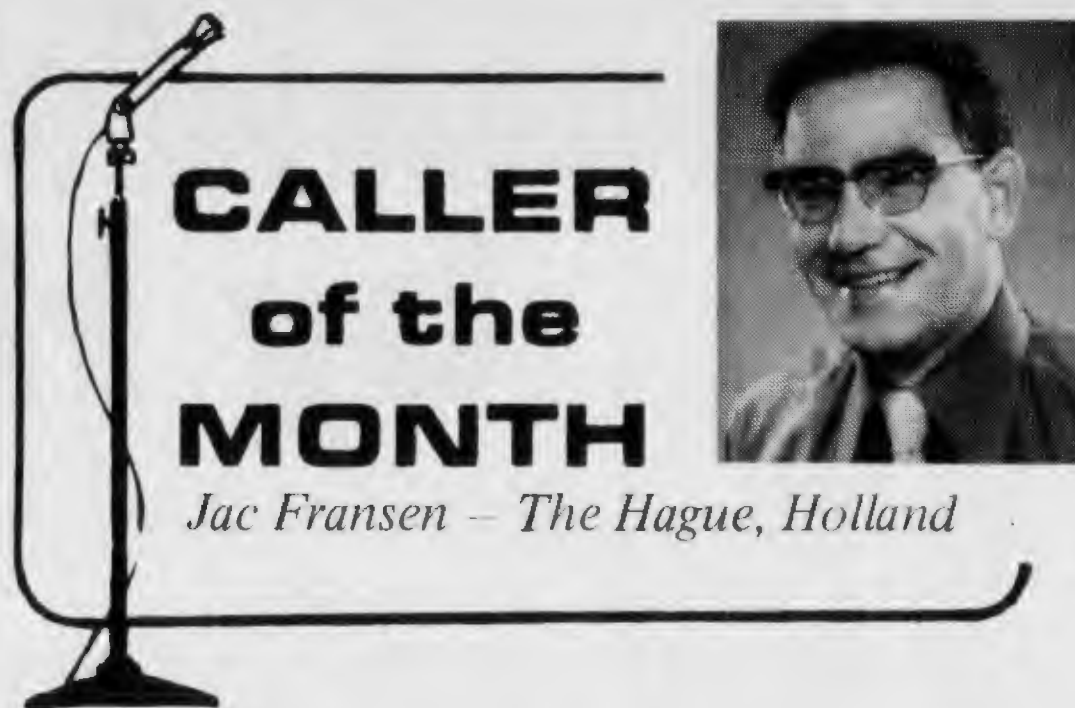
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CALLER of the MONTH

Jac Fransen - The Hague, Holland

A BACKGROUND as a folkdance musician seems a rather roundabout way to become interested in calling and teaching square dancing, but that's exactly the route that our Caller of the Month, Jac Franzen, followed.

Starting as a folkdance musician in 1946, Jac very soon became a teacher for almost all types of folk dances in Europe. In 1954 he took over several group-leaderships and in 1958 founded his own group of Morrismen and Folkdancers, which were later called the Do Si Do. This group became the workshop for American square and round dancing in 1970 when Jac began to call and cue.

Being aware of the need for an organization that would provide information on square dance attire, books and records, Jac founded the Dutch Society for Square and Round Dancing (NSRDV) in 1972.

During the period from 1965 to 1968 Jac edited a monthly magazine called "Swing" for folkdancers and since 1972 he has edited a monthly publication for square and round dancers in The Netherlands called "Keep Smiling."

The only square dance lessons Jac has had



Nelson Watkins



Al Stevens



Warren Rowles



Marlin Hull

5070 THE DOOR IS ALWAYS OPEN by Nelson Watkins

5069 HEARTACHES by Al Stevens

5068 COTTON PICKIN'/COUNTRY BOY Hoedown

5067 THIS LAND IS YOUR LAND by Warren Rowles

5066 THIS IS MY COUNTRY by Marlin Hull

5065 THIS IS MY YEAR FOR MEXICO

by Nelson Watkins

5064 MELODY OF LOVE by Dick Parrish

Produced by

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Claremont, Ca. 91711 Shelby Dawson



Dick Parrish

were the weekend courses Rickey Holden conducted during the 1960's, but he had built up a great interest in square dancing and learned most of what he knows from studying books and pamphlets that were available.

For the 1976-1977 season Jac and his wife, Yvonne, are leaders of NSRDV, teachers for the Do Si Do Workshop and club caller for the Stork Town Trotters (The Hague).

(LETTERS, continued from page 3)

are now out of print and unavailable. I would be willing to buy them if anyone has them.

John Gunther
Box 3221, Rte. 1
Bonita Springs, Florida 33923

Dear Editor:

Thanks to all of you at SQUARE DANCING for a splendid publication. The Canadian membership at \$7.00 is still a *bargoon* or bargain.

Alex Piggot
London, Ontario, Canada

We held our breath when we had to increase the Canadian rate and we're delighted that so far it appears to have not presented too great a problem. It goes without saying that we all wish prices would hold the line. Thanks for your continued support.

—Editor

Dear Editor:

We were delighted to see some square dancing on our British television which was included in a report of the Queen's visit for the Bicentennial celebrations, from Washington I think. It looked very good, the dancing being smooth and professional and the dancers looking smart and colorful. So often on our screen, especially in advertising, square dancing

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Don Hadlock, 24813 Broadmore Ave., Hayward, CA 94544

is depicted wrongly and it was a refreshing change to see it done properly.

Ree Hayes
Dorset, England

Dear Editor:

Emphatically suggest that new singing calls be slowed down. Most new recordings are too fast for *calling or dancing*.

A.F. Zahradnek
Ellensburg, Washington

Dear Editor:

I used my own 13¢ stamp so you can fatten the scholarship fund. Your mention of scholarships for promising callers prompts me to write and ask for the locations and dates of callers' schools. I do not seem to know much about such things and would like to attend, not on scholarship. Is there a school that takes dancers with *no* calling experience and starts at the beginning to teach calling? That's what I need.

Earl Barrows, Sevierville, Tennessee

You'd be surprised how many people have accepted this suggestion, placed their own postage on the return envelopes and thereby contributed to our growing scholarship fund. Check the next issue (February) for the listing of callers' schools. Some of the schools do have one week for new, inexperienced callers. Ed.

Dear Editor:

Thanks for the clogging article in SQUARE DANCING. Gloria and Wade Driver are terrific. They believe in the unspoken rules of clogging but also believe one hundred percent in square dancing. Wish we had someone in Houston as enthusiastic about contras. Every year we enjoy the contra dancing at the National.

Elvie and Joe Williams, Houston, Texas

CALLERS and TEACHERS QUICK REFERENCE GUIDE

EDITED BY CALVIN CAMPBELL and DON ARMSTRONG

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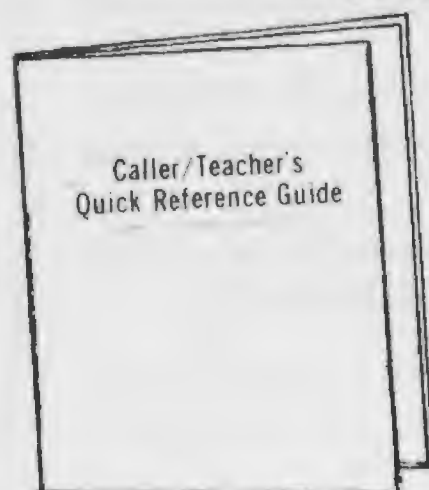
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The 15th Annual Reunion of Overseas Dancers will be held next August 11-13 at North Texas State University in Denton. There is a beautiful dance hall available, holding 10 to 100 squares (it may be made smaller or larger by use of partitions), parquet floor, with perfect acoustics and air-conditioning. Those attending will be billeted in the dormitories very close to the dance hall. To be eligible for membership a dancer must have belonged to and danced with an overseas club outside the

contiguous 48 United States. Alaska and Hawaii are considered "overseas" as the military has always considered them as overseas assignments. Write Jack and Fran Scott, 507 Mimosa Drive, Denton, Texas 76201, or Steve and Fran Stephens, 151 Dryden Drive, San Antonio, Texas 78213 for full particulars.

RECORD REVIEWS

Just a reminder that all records to be reviewed in On the Record need to be in our hands as soon as copies have been pressed. The reviewing routine is very time consuming.

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Applications are being mailed this month for our Summer Session, July 24-29, 1977. Our staff: Bob and Roberta Van Antwerp, Lee and Mary Helsel, and Bruce and Shirley Johnson on squares; Manning and Nita Smith on rounds; Don Armstrong on contras; your managing hosts Bob and Becky Osgood.

Those who have attended Asilomar within the last five years will receive their application form this month. Others interested should write immediately for an application form.

WINTER ASILOMAR is filled! Applications for the 1978 Winter Sessions will be sent out this summer.

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SINGING CALLS

YANKEE DOODLE DANDY — Grenn 12156

Key: F Tempo: 128 Range: HC
Caller: Dick Leger LC

Synopsis: Complete call printed in Workshop.
Comment: Too bad this didn't hit during Bicentennial period. A nice piece of music for the caller's record case. Figure can be used in beginners' classes. Rating: ☆☆+

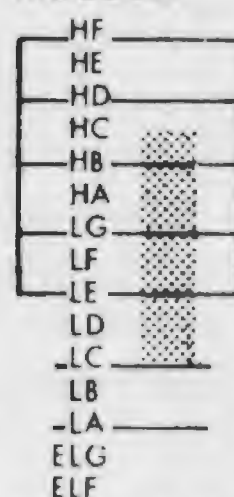
HITCH HIKE — Ranch House 501

Key: E & F Tempo: 132 Range: HC
Caller: Tony Oxendine LB

Synopsis: (Break) Left allemande — do sa do — left allemande — weave — do sa do — promenade (Figure) Heads (sides) square thru four hands — do sa do — ocean wave — recycle — sweep a quarter — pass the ocean

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

— right and left thru — dive thru — square thru three quarters — swing corner — promenade.

Comment: A good dance routine for average club use. Nicely called by Tony. Callers should have little trouble with tune.

Rating: ☆☆

**HAPPY DAYS ARE HERE AGAIN —
Red Boot 212**

Key: G **Tempo:** 132 **Range:** HB
Caller: Elmer Sheffield, Jr. **LG**

Synopsis: (Break) Circle left — allemande left — box the gnat at home — four ladies promenade inside — turn partner right full turn — left allemande — promenade (Figure) Heads (sides) square thru four hands — right and left thru — swing thru — boys run right — half tag trade and roll — pull by left allemande — swing — promenade.

Comment: Usual good Red Boot music. Figure features half tag trade and roll. Not one of Elmer's best releases. Some callers will want this for special occasion. Rating: ☆☆

THAT DO MAKE IT NICE — Hi-Hat 467

Key: F **Tempo:** 128 **Range:** HD
Caller: Lee Schmidt **LC**

Synopsis: Complete call printed in Workshop.

Comment: A need of a re-issue of this old Windsor release. Figure seems danceable and the music gives change of pace feel.

Rating: ☆☆+

SINGING THE BLUES — Top 25329

Key: D, E & F **Tempo:** 136 **Range:** HD
Caller: Brian Hotchkies **LB**

Synopsis: (Break) Sides face grand slide — left allemande — boys star right — same corner left allemande — promenade (Figure) Heads promenade halfway — right and left thru — square thru three hands — corner swing — promenade.

Comment: A grand slide is used without explanation of its description. Some callers would not know it. Nice calling by Brian with nice peppy feel. A muted fiddle would help on opening. Easy figure. Rating: ☆☆

**WEST TEXAS CITY (OF EL PASO) —
Thunderbird 156**

Key: G **Tempo:** 128 **Range:** HC
Caller: Kip Garvey **LG**

Synopsis: Circle left — walk around corner — turn partner left do paso — slip the clutch — left allemande — promenade her and keep going (Figure) Heads wheel around square thru — trade by — swing thru two by two — spin the top — men move up — right and left

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Produced by
Darryl McMillan, P.O. Drawer 880, Lynn Haven, Florida 32444, Phone(904) 763-3898

thru — slide thru — square thru three hands
— swing that corner — promenade.

Comment: Kip does nice job of calling this tune. Callers may have to work hard to sound acceptable on this number. Dancers have tendency to stop at home if not warned. Good music. Rating: ☆☆

BRAZIL — Scope 605

Key: E Flat Tempo: 130 Range: HB Flat
Caller: Clyde Drivere LB Flat

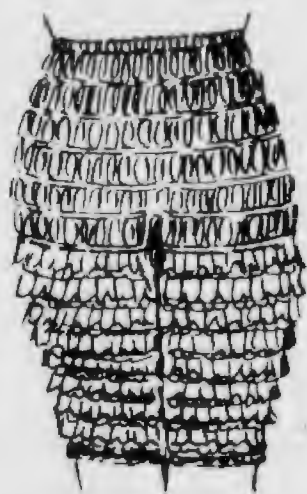
Synopsis: (Break) Four ladies chain three quarters — join hands circle left — allemande left — allemande thar — forward two — men

back in and star — slip the clutch — left allemande — promenade (Figure) One and three square thru four hands — do sa do corner — swing thru — boys run to right — half tag — trade and roll — right and left thru — swing corner — promenade.

Comment: Nice music by Scope. The figure seems to need work to fit music. May be a sleeper. Dancers will tell us. Rating: ☆☆

HEARTACHES BY THE NUMBER — Scope 603

Key: F Tempo: 128 Range: HB Flat
Caller: Dick Hoffman LB Flat



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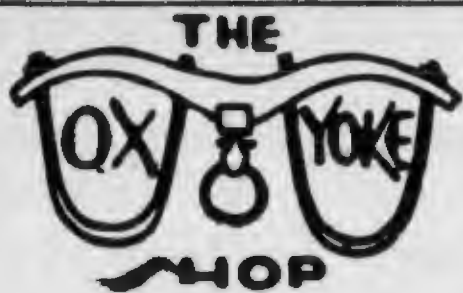


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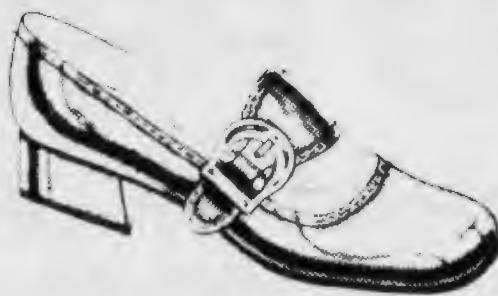
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Synopsis: (Break) Join hands circle left — left allemande — do sa do — men star by right — left allemande — weave ring — do sa do own — promenade (Figure) Heads lead right — circle four — make a line — right and left thru — star thru — pass thru — chase right — boys run around the girl — pass thru — swing corner — left allemande — promenade (Alternate figure) One and three square thru four hands — do sa do outside two — make an ocean wave — swing thru two by two — girls turn back — wheel and deal to face that two — pass thru — trade by — square thru three hands — trade by — swing corner — prom-

enade.

Comment: A redo of a tune that has been recorded many times. Two figures are offered, one using chase right. Nothing special on overall recording. Rating: ☆☆

WESTERN MAN — Cow Town 105

Key: B

Tempo: 124

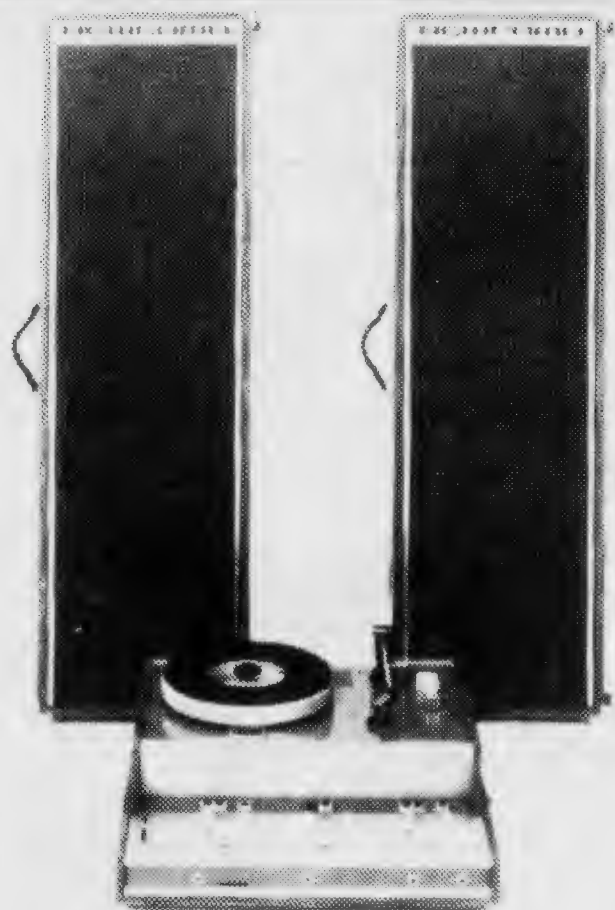
Range: HB

Caller: Russ Young

LB

Synopsis: (Break) Heads ready grand parade (Figure) Heads promenade halfway — into middle right and left thru — slide thru — double pass thru — Track II, swing thru — boys run — ferris wheel — square thru three

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TB 158 Riding On a Rainbow by Bobby Keefe

TB 159 Freedom Train by Bobby Keefe

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quarters — do sa do — swing that girl — promenade.

Comment: Caller's cues on grand parade are not good dancers' assist. Figure seems to be written to include a Track II. Music is very adequate. Tempo seems draggy though.
Rating: ☆+

LEAN ON ME — Rhythm Records 107

Key: G & A Tempo: 128 Range: HC Sharp
Caller: Bob Baier LD

Synopsis: Complete call printed in Workshop.

Comment: Another good instrumental with fine guitar and rhythm display. Figure very

average and over used but this release deserves special mention. Rating: ☆☆+

**SODA POP AND GUMBALL DAYS—
Cow Town 106**

Key: D Tempo: 124 Range: HB
Caller: Russ Young LA

Synopsis: (Break) Circle left — left allemande — turn partner right — four men star by left — turn thru — left allemande — swing at home — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — spin the top — right and left thru — star thru — dive thru — square thru three quarters —

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swing — promenade.

Comment: Figure average with nothing unusual in choreography. Music has good feel. Easy to call. Rating: ☆☆

ON THE REBOUND — Ranch House 206

Key: C **Tempo: 130** **Range: HC**

Caller: Darryl McMillan **LC**

Synopsis: (Break) Circle left — walk around corner — see saw partner — men star right — left allemande corner — swing partner — promenade (Figure) Heads (sides) square thru four hands — do sa do — swing thru — boys run right — couples circulate — ferris

wheel — centers pass thru — everybody pass thru — trade by — swing — promenade.

Comment: Good instrumental which this new company has been issuing. Timing seems comfortable with easy tune to remember.

Rating: ☆☆ +

HEARTACHES — Windsor 5069

Key: G **Tempo: 128** **Range: HD**

Caller: Al Stevens **LD**

Synopsis: (Break) Circle left — allemande corner — home do sa do — men star left one time around — turn thru — left allemande — do sa do — promenade (Figure) Heads



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promenade three quarters — sides square thru three quarters — pass the ocean — recycle — slide thru — square thru three quarters — left allemande — home do sa do — swing corner — promenade.

Comment: A good instrumental with figure that works easily. An old favorite tune that will bring back memories to many. A good buy. Rating: ☆☆

MERCY — Kalox 1194

Key: C **Tempo:** 128 **Range:** HA

Caller: Jon Jones **LG**

Synopsis: Complete call printed in Workshop.

Comment: A nice dance by Kalox with nothing fancy but good instrumental with easy figure. Jon does fine job. Rating: ☆☆+

NOTHING EVER HURT ME —

Rhythm Records 108

Key: E **Tempo:** 132 **Range:** HB

Caller: Pat Barbour **LB**

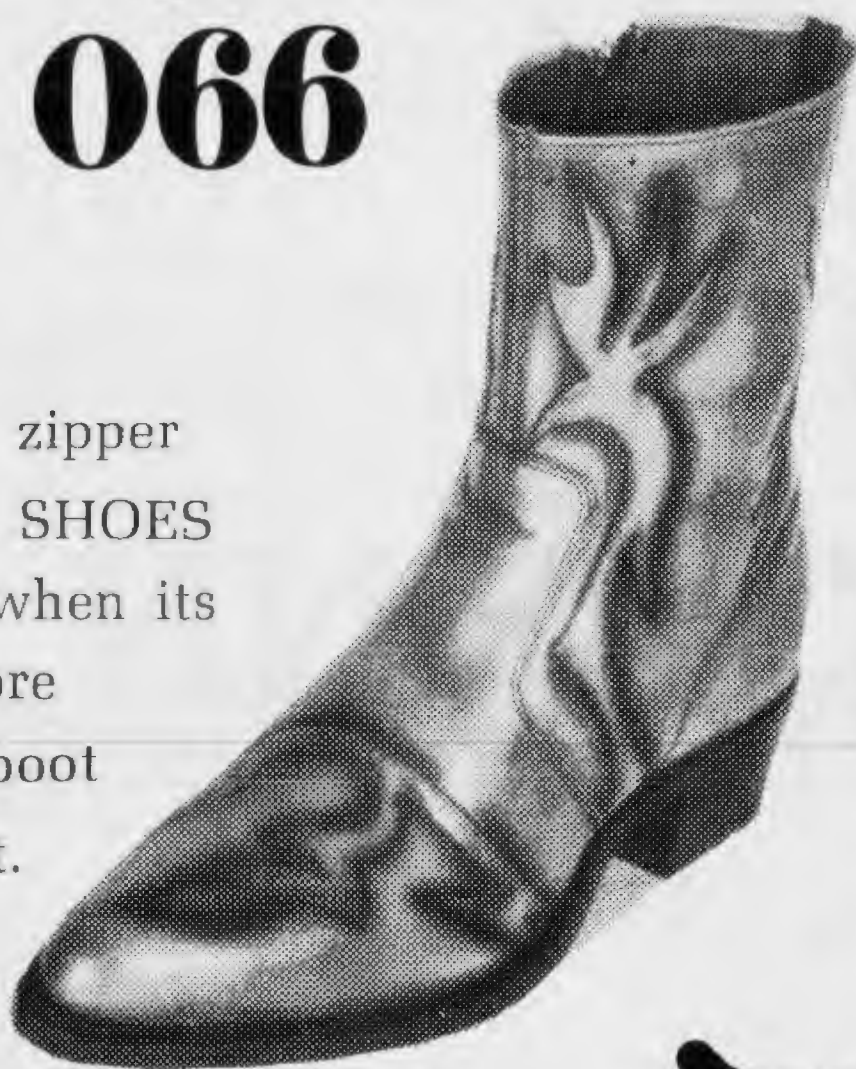
Synopsis: (Break) Circle — left allemande corner — own do sa do — left allemande corner — weave ring — do sa do — promenade (Figure) Head two couples square thru four hands — corner do sa do — swing thru two by two — boys run right — couples

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circulate — wheel and deal — pass thru —
trade by — swing corner — left allemande
new corner — promenade.

Comment: A very fine instrumental with lots of
drive. Average caller will have some work to
do on meter adjustments. A good buy for
those wanting something different.

Rating: ☆☆+

TRUCKIN' — Flip side to Coastin'

Key: A Flat

Tempo: 128

Music: The Quintet — Guitar, Banjo, Bass,
Drums

Comment: A nice relaxed tempo with
temporary use of steel guitar for added
emphasis. Hoedowns are strictly Kalox
caliber which means good quality.

Rating: ☆☆

COASTIN' — Kalox 1193

Key: A Flat

Tempo: 128

Music: The Quintet — Guitar, Banjo, Bass,
Drums

AH-SO — Kalox 1195

Key: F

Tempo: 132

Music: Five and Two — Piano, Guitar, Drums,
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WAHOO — Flip side to Ah-So

Key: G

Tempo: 126

Music: **Five and Two** — Piano, Guitar, Drums, Bass, Organ

Comment: Both are previous releases. If callers have not had them in their selection before they might be a welcome addition.

Rating: ☆☆

COUNTRY BOY HOEDOWN

— Flip side to Cotton Pickin'

Key: B Flat

Tempo: 128

Music: **The New Windsors** — Banjo, Drums, Bass, Guitar

Comment: A fine pair of different sounding hoedowns. Hesitation beat on Country Boy may be bothersome to some and helpful to others. Both good buys.

Rating: ☆☆

COTTON PICKIN' — Windsor 5068

Key: E Flat

Tempo: 128

Music: **The New Windsors** — Banjo, Drums, Bass, Guitar

The number of reviews varies each month. Next month should be fairly light. — Editor.

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C-501 I WRITE THE SONGS

(Flip Inst.) By Ken Bower

C-401 IF I HAD IT TO DO

AGAIN (Flip Inst.) By
Beryl Main

C-302 SOMEBODY LOVES YOU

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(AS I SEE IT, *continued from page 8*)

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"What happened to the Best Seller List?" writes Tim Anthony out in Kansas. After running this box as a part of the Record Reviews section since March of 1963, we finally came to the conclusion that it was no longer an accurate indication of record sales. There was a time when we would send out and receive back as many as 50 ballot cards from dealers indicating the order of sales in both square and round dance records. With these figures tabulated we felt we had a good popularity poll of

current releases. In the past couple of years the polling has dropped off considerably—to such a point that we felt the tallies no longer gave us an accurate representation. So, we've pulled the feature—at least for the time being.

☆☆☆

We have given some thought to starting a new poll using callers as our reference. Certainly callers know what they enjoy calling. On the other hand, who would be better able to tell us what is enjoyable than the dancers. So, perhaps a dancer poll or a composite of dancer

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and caller opinion may be our best bet. At least for the present, and until we can come up with a new direction, we'll let the feature lie idle.

(A DANCE IN FRANCE,

continued from page 13)

Bachelors and Belle's pins on the brightly embroidered blouses of Rumanian dancers and on the vests of the Portuguese performers.

So many great things happened to us. We were seated in the place of honor at the Sunday church service with the flag of the United States placed beside the tri-color of France. We were

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Although the representatives from the other countries were exceedingly young, perhaps in their mid twenties, the range of age in our group was from 21 to 73. This seemed to impress the more than 100,000 who watched us dance. As one French official said, "Folk dancing over here is reserved for only the young who have the stamina to keep up. Your American folk dance appeals to all ages. This we like."

We would hope that the representation of America in this annual Dijon Festival can be

repeated again another year. Any misgivings that the French may have had beforehand relative to square dancing being the true folk dance of America certainly have vanished.

Indeed those of us who took part in this celebration, from the opening ceremonies to the Grand Ball of the last night, have felt that in a small way, by doing "our thing," we have created a lasting bond between the U.S. and the people with whom we danced. Truly, our theme, "It's a Small World," has extra significance for us now. As one couple, Janet Wichelhaus and Jim

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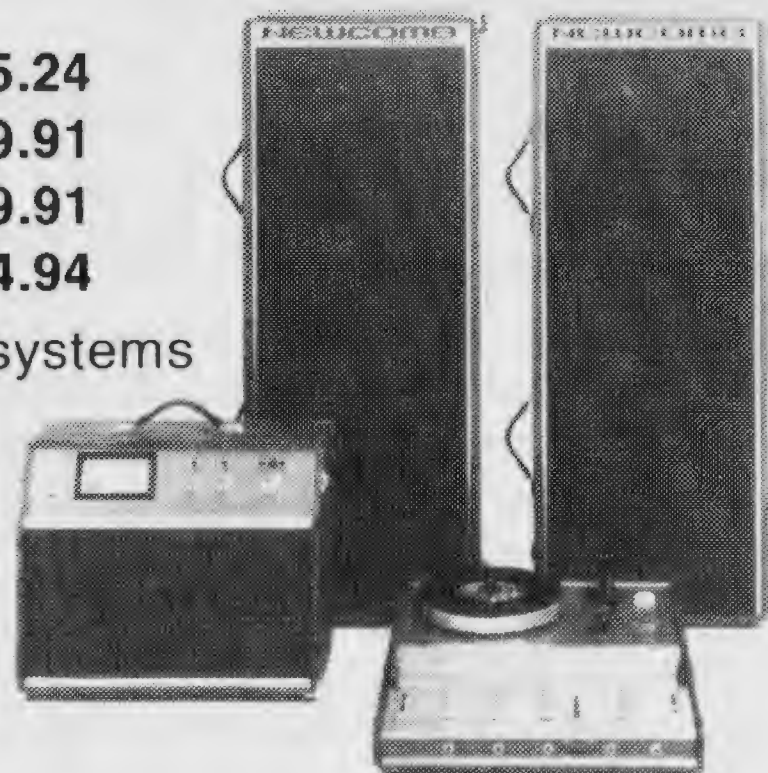


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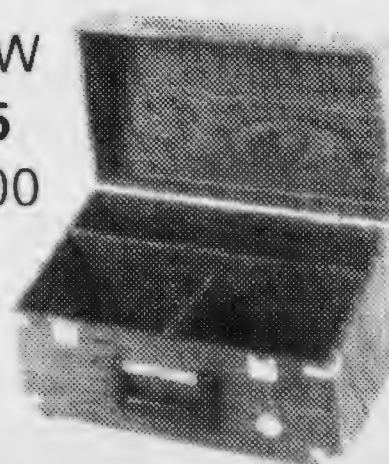
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Richardson, who met for the first time during the initial signups for the trip and who became husband and wife shortly after their return home, said—"This was most certainly an event to remember."

(ALL POSITION DANCING,

continued from page 27)

the guest caller is not aware of this he will find that the dancers cannot do the one basic call without the other.

Often, in the haste to get dancers into a club from beginners' class, the dancer will be taught

a number of the ideas the club is using and many of the fundamental basics are passed over. As no two groups seem to teach the same things, it is really rough for a guest caller to determine what they are capable of handling. About the only safe things to try are the CALLERLAB suggested movements. This is giving a measure of continuity.

Ideas are often taught incorrectly due to misunderstanding the definition of the call or they are changed for either the same reason or to make it easier to teach. Or one caller's way

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of teaching may not be the same as another.

Try doing a turn thru sometime and see what happens, or a cross trail without following it up with "around one," or a cross trail thru. Try doing a follow your neighbor instead of follow your neighbor and spread. Call a curlique and try to get the dancers to stay in position. Use hinge instead of hinge and trade, a half tag, trade, or roll as the separate basics they are. One could go on and on. The simple rule of circulate often cannot be executed alone, yet the dancers seem to be able to execute load the boat, load the action, or other calls using it in only one particular way. Dancers can relay the deucey, teacup chain, spin chain the gears, etc., as long as they are currently in use. But try calling a wheel and deal from lines facing in!

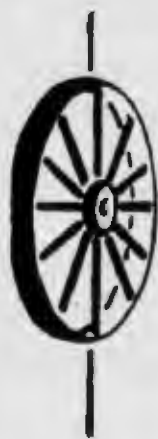
From my personal viewpoint I do not feel that All Position is the totally correct terminology. Perhaps Position would be my choice. One of the simplest examples of position dancing is a square thru from a half-sashayed setup. For my own part I would rather learn a few basics well and understand them than memorize all the one-way material in the world. It is because I feel that with each new basic learned my total knowledge is expanded and should stay with me throughout my square dance life. Understanding the basics enables me to quickly execute the new material even though I rarely dance.

Perhaps callers using all positions are just trying to get the dancers back to their basics, which I feel are the building blocks of square dancing.

So much material is being put together by dancers and callers—usually one is a takeoff on another and we end up with two or three names

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for one combination of calls. The person "writing" such a call certainly feels that he has found or discovered something different, but usually it is nothing more than material callers use every night—it's just been given a new name. Many callers will use it because they do not understand this, any more than the individual who came up with the idea understands.

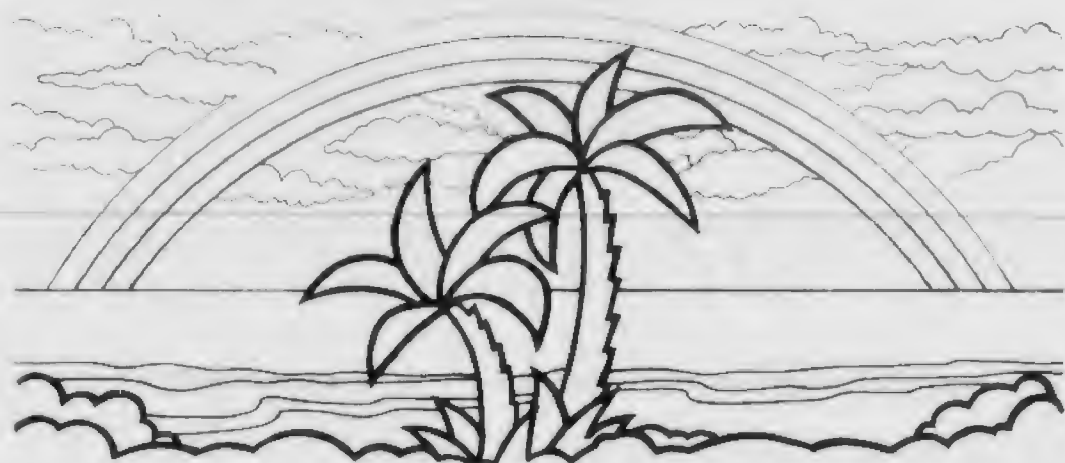
Perhaps callers need to understand a bit more about basics. I know this is a "Hot Potato," but if they did they might better

understand the definitions of some of the experimental ideas and not teach them wrong. Perhaps it is easier for a caller to memorize a combination call than to be able to know and understand each basic.

Lois Fisk
Chino, California

HOT POTATOES

A number of topics of interest to the general dancing public will be getting their airing in this feature in coming months.



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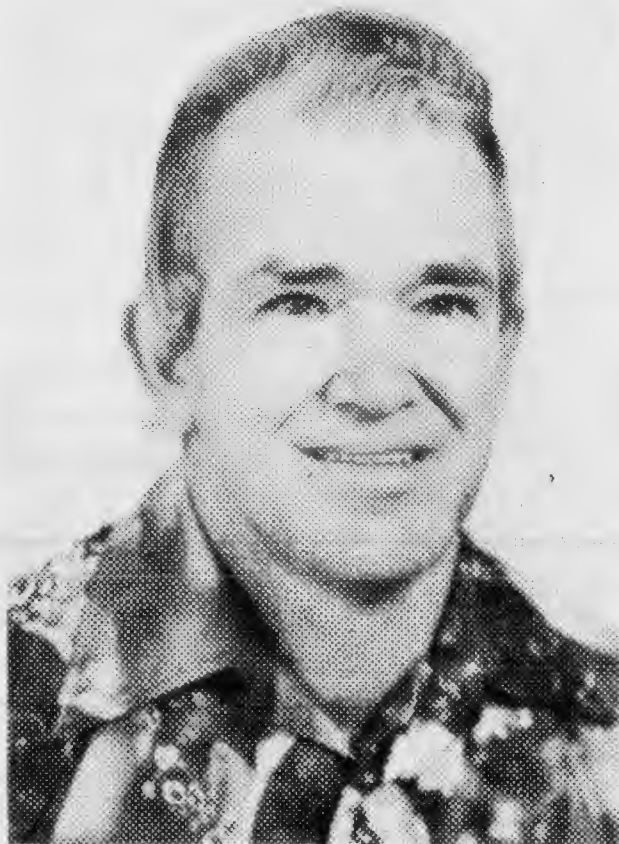
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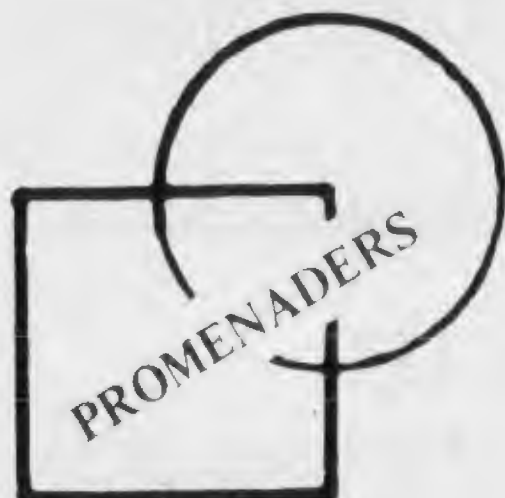


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I found the church, I found the store
I found the covered mall
I found each landmark on the map
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The Fall of Marquissette

The lady was not flustered
At her petticoat display
All she did was step up high
And slowly walk away.

A Body in Motion . . .

The marathon dancer
Is still going strong
Oh yes, he is moving
But moving all wrong!

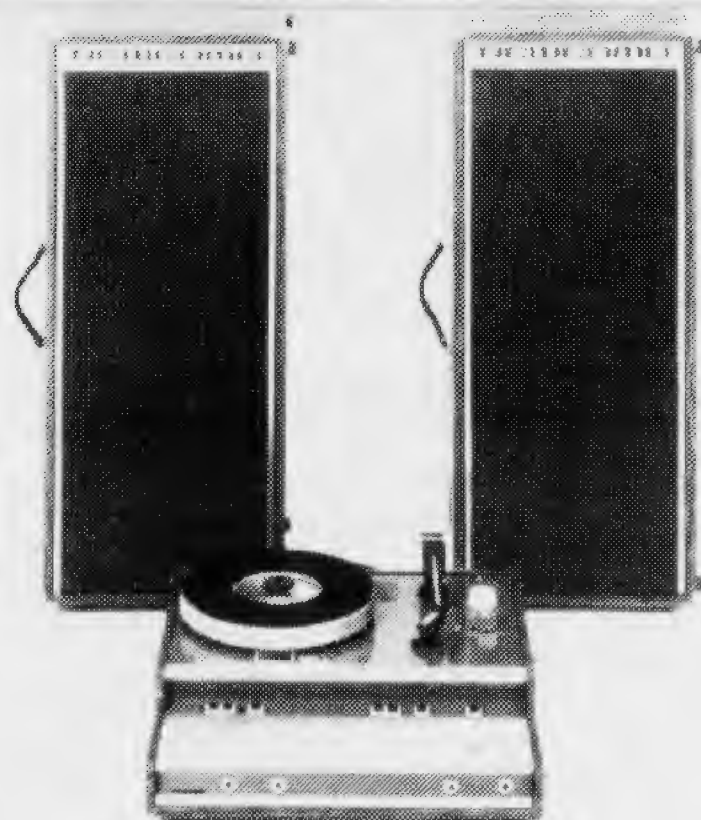
Dear Rough Neck

My left arm hangs down in a sling
A bandage on my right
These are the scars I bear today—
I danced with you last night.

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I helped her when she learned to dance
A lovely child was she
How come she's getting married now
And I'm still thirty-three.

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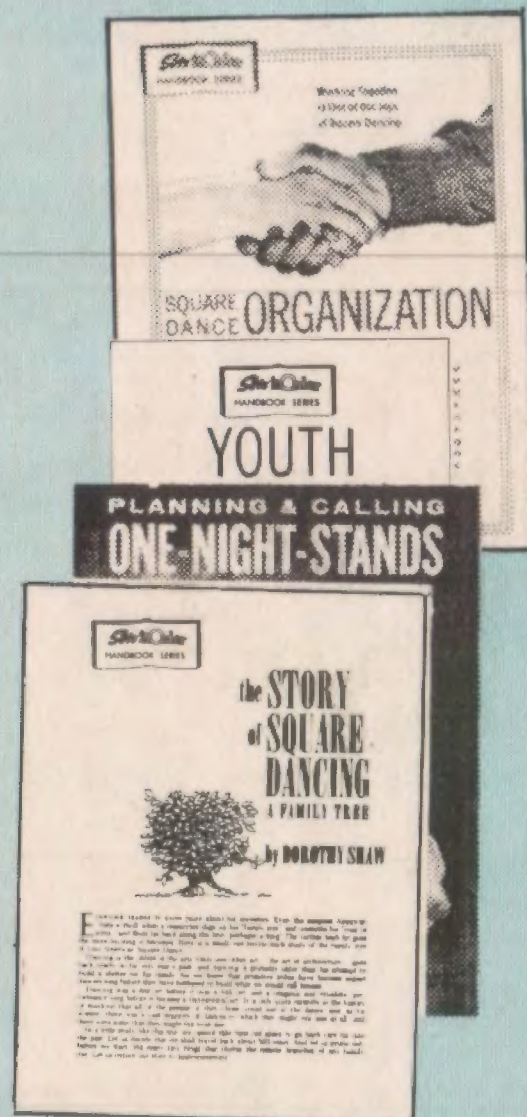
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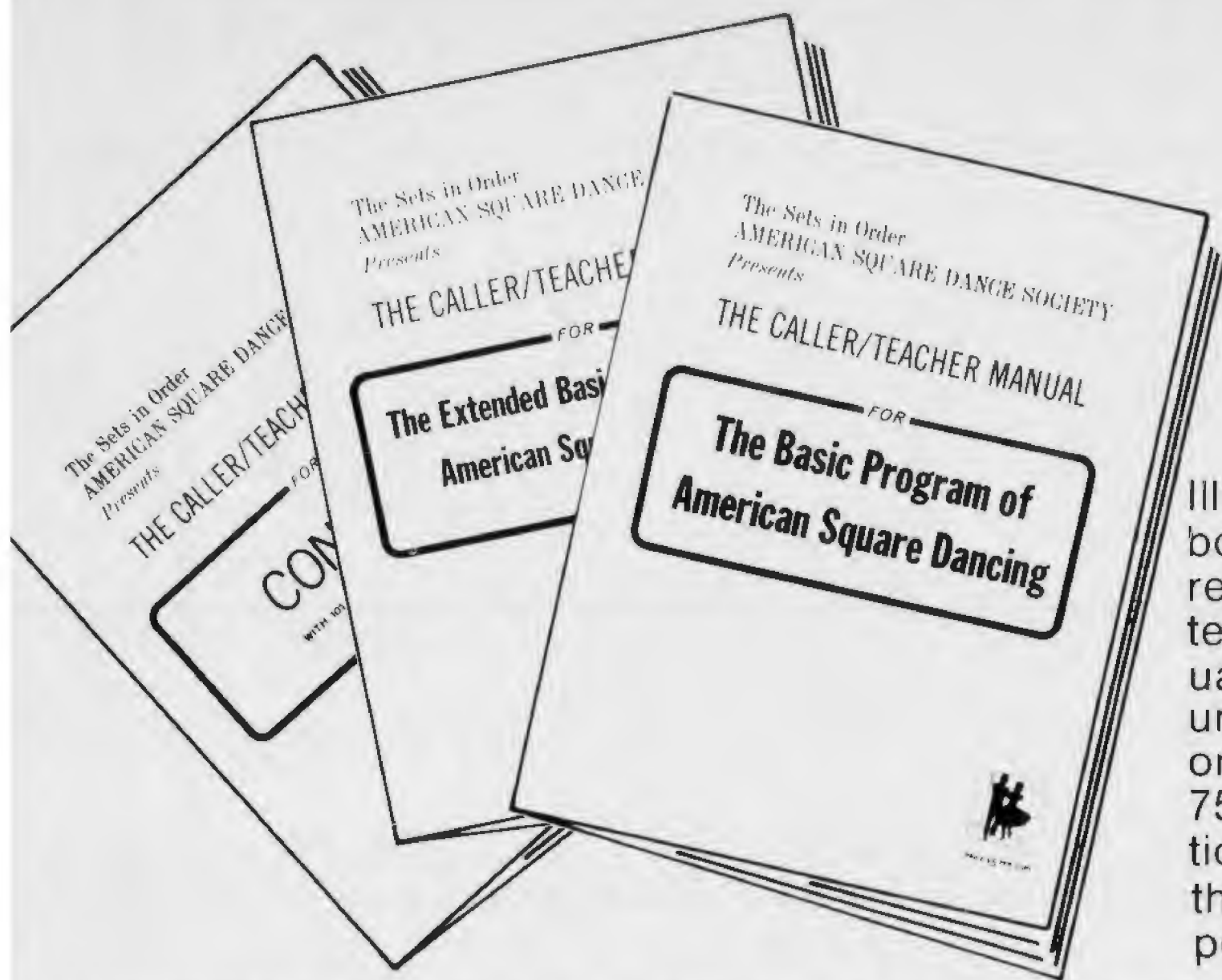
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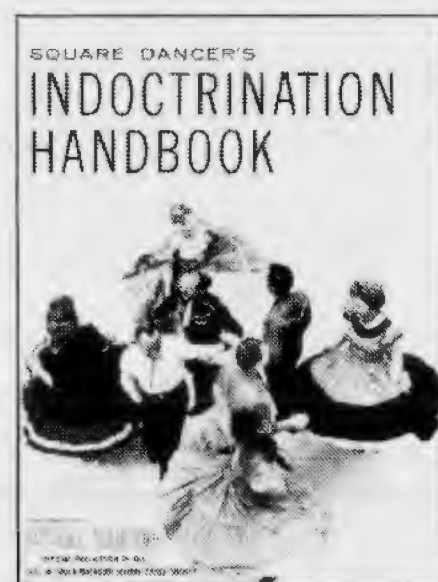
Los Angeles, California 90048



Illustrated handbooks that correspond to the teachers manuals. First volume covers basics 1-50, second volume covers basics 51-75. Both contain clear definitions, pictures and diagrams of the basics. 25¢ each, \$15.00 per 100.

Three absolutely invaluable aids for callers and teachers. Each volume contains dances, photos & diagrams and a step by step teaching progression. Manual 1 (yellow) covers basics 1-50. Manual 2 (blue) covers the extended basics 51-75. And for you Contra Buffs, manual 3 (orange) is a complete guide to the fascinating world of Contras. Each manual, \$5.00 per copy.

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The FIFTY BASICS in their Order of Teaching

CALLER

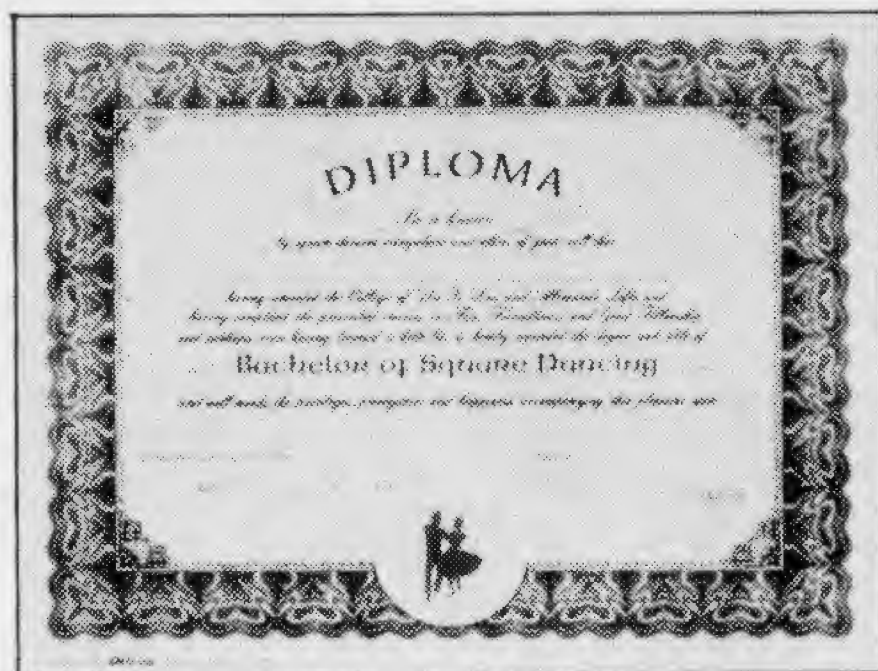
1	Circle Left and Right
2	Wave Shuffle
3	Forward and Back
4	Heads
5	Do Do Do
6	Swing
7	Circle Promenade
8	Single File Promenade
9	Square Dance Step
10	Spin and Ring - One Couple
11	Circle Right and Left - Wave the Flag
12	Star
13	Circle Separate
14	Alameda Left
15	Round the Circle
16	Counting Turn
17	Two Ladies Turn
18	Do Do
19	Right and Left Turn
20	Left and Right Turn (Flow Ladies Chain)
21	Right Hand Star
22	Back to the Left
23	Star Promenade
24	Star Back - One Couple
25	Circle to a Line
26	Alameda Left Hand Lady
27	See Saw Pretty Little Tail
28	Promenade Handshake - Turn
29	Pass Turn
30	Separate - Go Around One - Two
31	Circle Separate
32	Turn - Wave (Ladies Turn)
33	Do Do
34	Alameda Right Hand Lady
35	End of Line
36	Circle Left
37	Wave Around
38	Back to the Circle
39	Single File Turn Back
40	Alameda Right Hand Lady
41	Circle to a Line
42	Alameda Left Hand Lady
43	Alameda Right Hand Lady
44	Alameda Left Hand Lady
45	Alameda Right Hand Lady
46	Alameda Left Hand Lady
47	Alameda Right Hand Lady
48	Alameda Left Hand Lady
49	Alameda Right Hand Lady
50	Alameda Left Hand Lady

MAINSTREAM BASICS

CALLER

1	Circle Left and Right
2	Wave Shuffle
3	Forward and Back
4	Heads
5	Do Do Do
6	Swing
7	Circle Promenade
8	Single File Promenade
9	Square Dance Step
10	Spin and Ring - One Couple
11	Circle Right and Left - Wave the Flag
12	Star
13	Circle Separate
14	Alameda Left
15	Round the Circle
16	Counting Turn
17	Two Ladies Turn
18	Do Do
19	Right and Left Turn
20	Left and Right Turn (Flow Ladies Chain)
21	Right Hand Star
22	Back to the Left
23	Star Promenade
24	Star Back - One Couple
25	Circle to a Line
26	Alameda Left Hand Lady
27	See Saw Pretty Little Tail
28	Promenade Handshake - Turn
29	Pass Turn
30	Separate - Go Around One - Two
31	Circle Separate
32	Turn - Wave (Ladies Turn)
33	Do Do
34	Alameda Right Hand Lady
35	End of Line
36	Circle Left
37	Wave Around
38	Back to the Circle
39	Single File Turn Back
40	Alameda Right Hand Lady
41	Circle to a Line
42	Alameda Left Hand Lady
43	Alameda Right Hand Lady
44	Alameda Left Hand Lady
45	Alameda Right Hand Lady
46	Alameda Left Hand Lady
47	Alameda Right Hand Lady
48	Alameda Left Hand Lady
49	Alameda Right Hand Lady
50	Alameda Left Hand Lady

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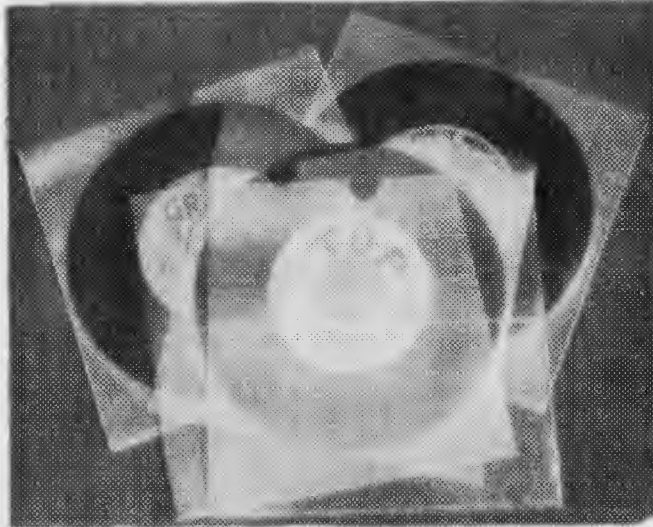
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You remember the night scenes—the fireflies flashing on and off in the distance, the call of the whippoorwill cutting through the cool, quiet night, and the creek rippling calmly by. Suddenly, the fiddle is tuned up, the cornmeal spread over the floor, and the caller's voice is heard: 'Git yur partner an' square 'em up.' And the party begins.

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1977 CALENDAR

OF WESTERN SQUARE
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FOR THE SPRING NEWSLETTER AND A COMPLETE INFORMATION PACKET, Write Jerry & Becky Cope, SQUARE DANCE INN AND CAMPGROUND, Box 129, Dillard, Ga. 30537

FEBRUARY

4-6: JIM WOOD, Tenn.
11-13: JACK FITZGERALD,
Canton, Ga. & Clubs
18-20: MARDI GRAS IN
THE MTNS., Mtn. City
Playhouse, Rabun, GA
25-27: OTTO NORTON &
Club, Anderson, SC

MARCH

4-6: BILL MCVEY,
HAROLD KELLEY —
Atl, GA
11-13: GORDON HOXIT &
Clubs, Sylva, NC
18-20: DENNIS
MICHAELSON, GENE
UPTON, GA.

APRIL

8-10: OTTO MORRISON,
Milledgeville, BILL
PRATHER, Augusta, Ga.
15-17: BUDDY PHILLIPS,
Athens, Ga., BOBBY
LEPARD, Aiken, SC
22-24: ANNUAL WAKE-
ROBIN FEST., Mtn. City
Playhouse

MAY

6-8: RAY MASSEY,
Fayetteville, GA
14: 4 STATES IN ONE DAY
DANCE
20-22: KIM MALESKY
Hixson, Tenn.
23-30: FULL WEEK 1
ED FRAIDENBURG &
RIP RISKEY, MICH.

JUNE

5-12: CAMP-OUT TO-
WARD NATIONAL with
ED NEWTON & JOHN
SAUNDERS — FLA.
17-19: DOUG JERNIGAN,
N. Augusta, SC &
DELMA ALLISON,
Gainesville, GA
24-26: JIM MAYO &
CLUBS, Marietta, GA

JULY

1-7: TONY OXENDINE
FULL WEEK PROGRAM
3, Sumter, S. C.
10-17: BILL FORD & JIM
TRULOCK, FLA. FULL
WEEK PROGRAM 4
17-24: HAROLD THOMAS
& ED RAYBUCK, SC
FULL WEEK PROGRAM
5
30-31: BILL MCVEY,
HAROLD KELLEY WEEK
BEGINS

AUGUST

1-7: BILL MCVEY,
HAROLD KELLEY
WEEK, Atl. GA. FULL
WEEK 6
12-14: JACK FITZGERALD
& Clubs, Canton, GA
19-21: BUDDY ALLISON,
GA, & JIM WOOD, TN.
22-28: ART SPRINGER &
MARTY & BIRDIE
MARTIN, FLA. FULL
WEEK 7

SEPTEMBER

2-5: DICK BARKER, Way-
cross, LABOR DAY SPEC.
11-18: JOHNNY JONES,
Kingsport, Tenn., &
RON DUNBAR, Buckley,
W. VA. FULL WEEK 8
23-25: ANNUAL OCONOS-
TOTA INDIAN SUMMER
FESTIVAL, Mtn. City
Playhouse, GA: COPE,
ALLISON, MCVEY
30-1: KISSIN KOUSINS,
Newnan, GA

OCTOBER

3-9: PAUL MARCUM
WEEK, Nashville, Tenne.
9-14: ROUNDS CLINIC:
Marty & Birdie Martin,
Plant City, FLA, Instr.
14-16: GEORGE WATSON,
Gainesville, GA.
16-21: CLOGGING WEEK
21-23: BUDDY PHILLIPS,
Athens, GA.
23-28: CALLER CLINIC
29-30: SONNY COOK, La
Grange, GA.



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Steel Gym, Fontana, California

Jan. 13-16 — 29th Annual So. Arizona S/R/D
Festival, Old Pueblo Dance Center and Com-
munity Center, Tucson, Arizona

Jan. 14-16—Wonderland Weekend, French Lick
-Sheraton Hotel, French Lick, Indiana

Jan. 21-22—Winter Festival, Villa Inn Conven-
tion Center, Amarillo, Texas

Jan. 21-23 — Wonderland Weekend, French
Lick-Sheraton Hotel, French Lick, Indiana

Jan. 22 — 22nd Anniversary Dance, Kaiser Steel
Gym, Fontana, California

Jan. 22 — Festival Dance, Civic Center, Green-
ville, Mississippi

Jan. 22 — Joint Campout, State Park,
Baltimore, Texas

Jan. 26 — Funstitute, Crestview School, Salt
Lake City, Utah

Jan. 28-30 — Red Boot Roundup, Civic Audi-
torium, Gatlinburg, Tennessee

Jan. 28-30 — Mid-Winter R/D Festival, Lake
Mirror Center Auditorium, Lakeland, Fla.

Jan. 28-30 — SIOASDS Asilomar Weekend,
Pacific Grove, California

Jan. 29 — 8th Annual Convention, LeCentre
Civique, Lake Charles, Louisiana

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HH 400 "MY PRIDE" (oldie) by Roger Morris

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Jan. 30 — COCA Snowball, General Beightler Armory, Columbus, Ohio

Jan. 30-Feb. 5 — SIOASDS Asilomar S/D Institute, Pacific Grove, California

Feb. 4-5 — 17th Annual Dixie Jamboree, Civic Center, Montgomery, Alabama

Feb. 4-6 — Aloha State S/D Convention, Honolulu, Hawaii

Feb. 5 — Spring's Promise Festival, University Center Ballroom, Greeley, Colorado

Feb. 11-12 — 22nd Sweetheart Festival, Hind Jr. College, Raymond, Mississippi

Feb. 11-13 — Wonderland Weekend, French Lick-Sheraton Hotel, French Lick, Indiana

Feb. 12 — Sweetheart Ball, Kaiser Steel Gym, Fontana, California

Feb. 12 — Valentine Dance, Lincoln Hi School, Loveland, Colorado

Feb. 13 — 5th Annual Sweetheart Ball, High School, Milan, Michigan

Feb. 18-20 — Wonderland Weekend, French Lick-Sheraton Hotel, French Lick, Indiana

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- TNT 104 **Don't Be a Baby** Round Cued by Jeanne Heater
- TNT 105 **Razzle Dazzle** Round Cued by Dort Fuhrman

TNT RECORDS 15075 Susanna, Livonia, MI 48154

Feb. 18-20 — Fur Rondy S/D Festival, Anchorage, Alaska

Feb. 18-20 — Kross Roads Squar-Rama, Convention Center, Fresno, California

Feb. 24-26 — Florida Sunshine Special, Civic Center, Lakeland, Florida

Feb. 25-26 — 13th Annual S/R/D Festival, Ector County Coliseum, Odessa, Texas

Feb. 25-26 — 24th Azalea Trail Festival, Municipal Auditorium, Mobile, Alabama

Feb. 25-27 — Wonderland Weekend, French Lick-Sheraton Hotel, French Lick, Indiana

Feb. 26 — Cherry Pie Dance, Kaiser Steel Gym, Fontana, California

IN MEMORIAM

A native of Moose Jaw, Saskatchewan, Canada, Clarence "Pick" Pickford passed away recently at the age of 65. Pick and his wife, Dot, began dancing in the mid-fifties and were instructors for several clubs, including their own Pickadots Round Dance Club. We join with Pick's many friends in extending sympathy to Dot and the members of his family. He will be missed.

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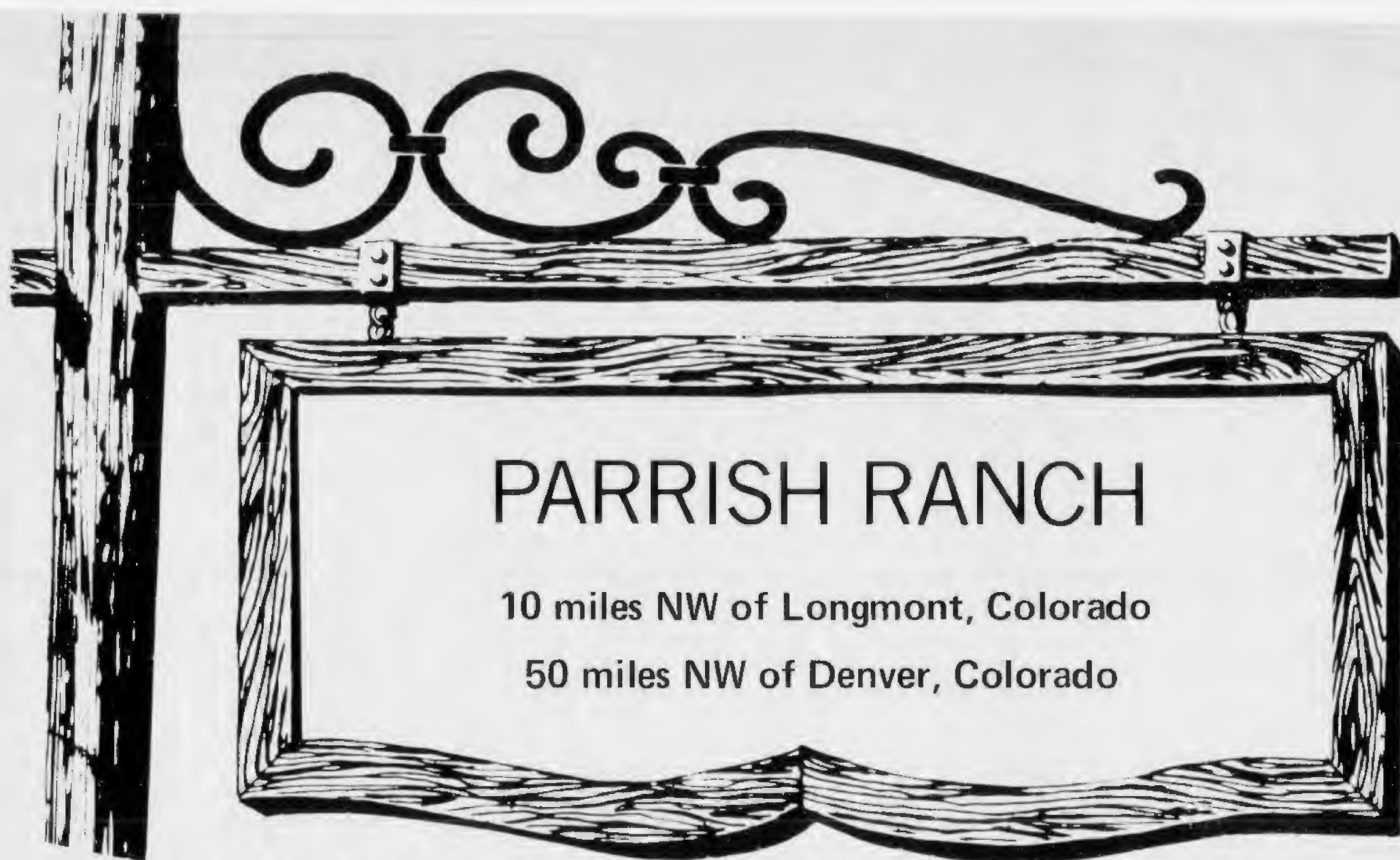
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